

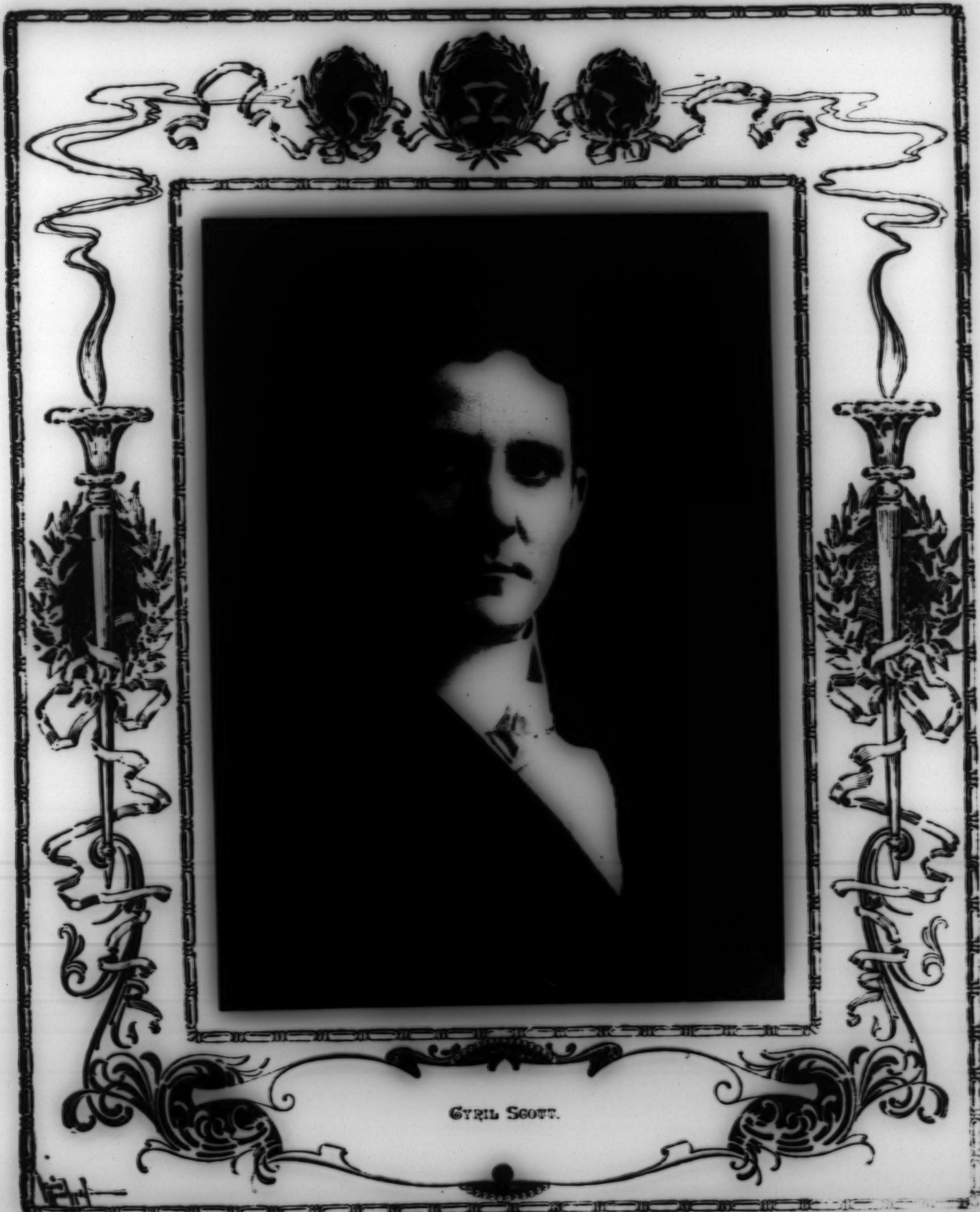
TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

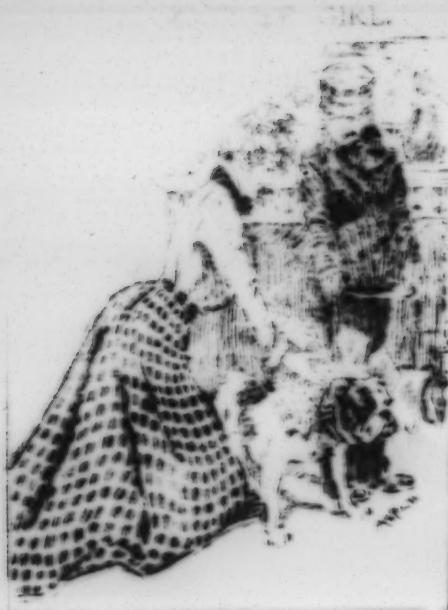
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PRICE TEN CENTS.



CYRIL SCOTT.



A NEW YEAR'S GREETING.

His eye is bad and stern and cold;
No joy in life he seems to hold.

Now does he know
That Cupid's message lurks within
The blossoms at his moody chin
And ribbon bow.

A New Year's greeting does he bear
To dainty, dimpled Dolly there.
Who to the skies his praise would sing
With honeyed words her gift to greet,
And so she says it's just too sweet
For anything!

With the coming of the New Year there is always a glad feeling of beginning again with all of us. Our mistakes are under our feet and we are reaching out for the new hopes and the aspirations and achievements that wake in the heart when we hear the "new step in the hall."

The page is turned down with the record of all our mistakes, big and little, during the twelve months that is gone. There is our great annual burlesque, when the according angel (who has grown to have a most amiable sense of humor through watching our various goings on) puts a new point in his pen and congratulates himself that we are such sinners, otherwise he'd lose his job.

He has writer's cramp as it is, but he has grown to rather like his position and would hate to be put in the harp orchestra, for there is more music in what goes on in these hearts of ours than was ever wrung out of an instrument made by hands.

Every little pang of self-reproach for some fault committed, every unkind word and thought that we are sorry for, every good, sweet emotion that we send out on impulse, goes surging up there to the skies in a harmony that makes the angels stop to listen.

Of course we must all resolve with the dawn of the young century, and the Matinee Girl has prepared a set which she wishes to submit for the consideration of her friends.

These are all new and gilt-edged. They can be used by the young and the old, the just and the unjust, to advantage.

The Matinee Girl has pasted them on her mirror and promises to read them carefully every morning as she searches over her peach-like cheek with a magnifying glass for lines of care or sorrow.

And these rules are specially adapted for those who would keep young and cheerful and healthy even though old Father Time gets gay with his glass and sends the hours and days and years flying so swiftly that it jars you to think of it.

These few simple precepts will be found worth all the complexion hints and the face massage in the world to make you look happy and alive and on good terms with the world and yourself.

First of all in importance, I think—don't you?—comes the great rule, to keep on believing in our human nature.

In spite of all the hard knocks our beliefs get from others and the solar plexus blows that we administer to them ourselves, we must take a fresh grip each time and refuse to let go.

Really, we all are only parts of the big scheme. Everything is going on all right, and will continue to do so, and there is lots of good all around us. And the more we believe that the wrong things that happen are only little accidents of fate, the more brightness will bloom, and the name will keep afloat in our hearts that leaves only ashes if we fail to keep it burning somehow.

Sometimes kind thoughts, forgiving thoughts, tenderness, affection and good-will seem lost—thrown away, wasted—and we stand dismayed, wringing our hands on the shores of time and watching our toy ships go down in the painted ocean.

Then we can realize the trouble is we have been too far away from the real and the genuine and the sincere. And thus fault will be right with us and not with those we seem to be up against.

Half of our lives we spend playing with tin soldiers and paper dolls. And when the paint wears off and they curl up we moan and whine and say: "How false, how untrue everything is!"

Just as sure as the day comes and the night falls we bring to us only that which we are ourselves. Perhaps we do not even suspect ourselves! That's just the time we want to get out a search warrant and go on a still hunt for the mistakes.

Now we should never make mistakes! But we will do so, you and I, just as sure as we are ordinarily normal human beings.

The next worst thing to making mistakes is to brood over them. That is madness. Realize them and the realization is everything. It means that you recognize a fault.

Once acknowledged, a fault is only a help to something better, a stepping stone toward the stars. When you get this idea thoroughly through your head you are able to take a fresh start as gayly as a cable car jerks its way around a troublesome curve.

Drop shame—shame of speech, of dress, of manner. Sincerity is the keynote of everything good that is going to happen in this beautiful new century.

Think of all the bubbles that have blazed out and floated and glittered and burst!

Let us keep out of the great unscrupulous ranks

of wind-jammers. We all have a tendency to. We women over our tea tables jam the wind on the subject of servants and babies and dress; the men on the topics of politics and women and reforms.

Life is getting to be a game of talk. We like to hear our voices drifting away in space, saying what we would like to do and we are going to do and what we wish others would do. And the sun sets and nothing is done. Talk, talk, idle talk!

We people of the stage—you real workers and artists and others like the Matinee Girl hanging onto the ruffles—are all gifted with the queer emotional, imaginative, erratic temperament that sometimes develops into wheels.

I say gifted, because there is no doubt that we all get more to the square inch than our more rational, sensible neighbors who keep life's thermometer at a normal figure.

But balance is one of the laws of the universe. If we could only get the highly emotional, responsive, imaginative actor educated out of his temperamental peculiarities.

I say it we could: I should say when we do, for we have some notable examples, and I wish they'd only give us matinees and tell us how they did it.

I think study and good reading will do more in that direction than any other prescription in the world. It clears away the mucky emotional qualities that help to carry one into the portrayal of a stage role—but that do not help to carry any one into a higher phase of humanity.

Several years ago a girl in the West—I think it was the West—attracted attention by writing poems of a decidedly morbid and erotic nature. They attracted attention principally because of these peculiarities, and the girl became well known in literature and, as the writers have said, "built a house for her mother with her pen."

She hasn't kept on writing about strangling-hold embraces in the moonlight and hot kisses, and pale, cold, clammy regrets that always occurred when it was too late. The regrets I mean!

She developed herself by study and observation of men and books and humanity, until now her screeds teem with the genuine quality that goes to the heart and soul and makes you believe in her and admire her as a woman and a writer.

What she writes goes out in prose and verse over a world of men and women, some wandering blindly hand in hand with their fashions and sins and striking new snaps every minute.

And it helps them back to the battlefield with open eyes and renewed strength and courage, like a draught of pure cold water from a comrade's canteen.

Every actor has it in him or her to send out this same impression to audiences. There is nothing too small or unimportant—a smile, a thought, a recollection, all these awake by the actor's art.

Sometimes the Matinee Girl smiles muchly, as no doubt do all of you, at these side talks with actors that she cannot help giving sometimes when in the mood.

But nobody else seems to be doing so, and if I constitute myself as a sort of annex to the stage and church alliance you must realize that I am not doing it on purpose.

It's the little actor angel that watches over the children of the stage that steals down and gets over my shoulder and says in my ear:

"Now is your chance, Matinee Girl; swat them good and hard—they can stand it, and it will arouse them from dreams that dwell too much on triumphs and not enough on all there is left to do!"

I was talking like this the other night to a man and he got back at me with such force that a new corn neck chain that Santa Claus gave me—one of the kind that fit up tight and prevent rubbering—burst and fell in a shower to the Persian prayer rug.

I had just remarked that talk was the cheapest thing on earth, and that if he would only attach some importance to things worth while instead of making mountains out of things not worth while I could see possibilities for him before he was sixty.

He said: "Do you know I'm awfully sorry for you."

"Just now—yes," I said; "you're here."

"It isn't that," he said softly.

"I can't fancy anything worse," said I easily.

"No," he said, "but it seems so tragic to me to think of any one with such aspirations and such extremely limited capability!"

That wasn't bad for a beginner!

And now another little story just to show that I mean well and that the little actor angel who preaches to you has known away.

Among the many lovely things that Christmas brought came the photograph of a great big boy whom the Matinee Girl owns as nephew.

It was placed in a prominent position beside a new and excellent photograph of Marshall Wilder on my desk.

A little maid who has a penchant for saying nice things was dusting about and she saw the new photograph and enthused over it.

"And that is your nephew!" she said. "What a splendid, bright looking boy! He looks exactly like you!" Here she scanned Mr. Wilder's picture. "Yes—he looks like you—but he's the dead image of his father!"

THE MATINEE GIRL.

LA SHELLÉ'S PROPOSED THEATRE.

Manager Kirk La Shellé, of the three Arizona companies, the Princess Chic company, and the Frank Daniels opera company, has decided to build a theatre in New York for the accommodation of these and other attractions that he will put forward. Last week Mr. La Shellé purchased from Sarah A. Walker, Edwin Forrest, President of the Actors' Order of Friendship, Anna Luecox, and Valentine Lowi a plot of ground measuring seventy-six by one hundred feet, fronting eighty feet east of Longacre Square. Upon this ground Mr. La Shellé will erect his theatre. He also purchased from William J. McClelland a plot eighty feet long by twenty feet wide, facing on Broadway and connecting with the Forty-seventh Street property, upon which he will build the main entrance to the playhouse. The price paid for both pieces of ground was \$200,000. Early in May work will be commenced on the new theatre, which is to be a first-class, fire-proof structure of the colonial style of architecture. It will probably be called the Colonial Theatre. The building will contain offices and apartments in the wing facing on Broadway. It is estimated that the theatre will cost upward of \$150,000. Mr. La Shellé expects to open the playhouse in September with the production of "Beside the Bonnie Brier Bush."

Drop shame—shame of speech, of dress, of manner. Sincerity is the keynote of everything good that is going to happen in this beautiful new century. Think of all the bubbles that have blazed out and floated and glittered and burst! Let us keep out of the great unscrupulous ranks

THE VIRGINIA JACKSON AFFAIR.

The Mirror has received the following letter, accompanied with Newark newspaper clipping, relative to the exhibition of the body of Virginia Jackson in the New Century Theatre in Newark after her death:

NEW CENTURY THEATRE,
Newark, N. J., Dec. 22, 1907.

To the Editor of *The Dramatic Mirror*:

Sir.—Included you will please find several articles published by leading papers of this city relative to the death of Miss Virginia Jackson, which I think will be explanatory of themselves, although a word or two might be in good form.

You are already aware at the time of this most unfortunate death of the position in which it was placed.

As the body of Miss Jackson was sent to Newark, I hope that her body should lie in state, allowing her friends and admirers an opportunity of seeing her for the last time. I could not with any degree of honor refuse this request, and it was simply impossible to carry this into execution otherwise than to make use of the theatre.

I can assure you all that was done was simply a desire on our part to show respect for her last wishes and to the profession, and that any report of an attempt on the part of the theatre to profit by the occasion is simply an outcome of baseless inference.

As *The Mirror* is the organ of the theatrical profession, I am prompted to take this means of showing the exact truth of the matter and hope you will be kind enough to allot a small space in your valuable paper to this subject in justice to all.

With kindest regards, believe me to be,

Sincerely yours,

O. E. N. Manager.

The Mirror also has received the following letter on the same subject:

NEWARK, N. J., Dec. 25, 1907.

To the Editor of *The Dramatic Mirror*:

Sir.—In relation to the editorial in this week's *Mirror*, "Who Was Responsible?" I beg to say Virginia Jackson, the actress in question, was my warmest and dearest friend, and I was with her almost continuously during her illness and death.

As soon as she died she expressed to me that with her she should be buried, and that her funeral services should be held, after which her body should be sent to California. During her absence at the theatre, where I was forced to be, after Miss Jackson's death, different arrangements were made which culminated in the unseemly exhibition of Miss Jackson's body in the theatre in which she had played for three weeks.

This procedure was entirely against the wishes of all of Miss Jackson's close, personal friends, and against the request of the best people in Newark.

The suggestion was offered that Miss Jackson's body should be placed in a church if public services were necessary, the church to which she belonged, but this was denied.

Very respectfully,

MAUD EDNA HALL.

AMATEURS PRESENT THE UPSTART.

The dramatic society composed of under-graduates of the College of St. Francis Xavier presented last Thursday evening, at the College Theatre, in West Sixteenth Street, an adaptation of *Monna Lisa le Bourgeois Gentilhomme*, entitled *The Upstart*. The comedy, which, it will be remembered, is one of the most amusing of the Monna plays, was considerably altered to suit the needs and the talents of the amateur players. The female roles were entirely eliminated, and many of the humorous scenes were thereby sacrificed, but there was enough left of the comedy to give the audience an excellent idea of its beauty and its delightful satire.

The mounting of the play was very good, as is the rule in the productions made by the students of St. Francis Xavier. Some of the scenery had been painted especially for the performance by Gates and Moragne. The costumes, by themselves, were historically accurate, and many of them very handsome, and the accessories were of the best. The stage-management, for which credit is due to John Murray, was excellent.

William Gough, who portrayed the chief character, Mr. Jordan, displayed considerable aptitude for the stage. He evidenced thorough understanding of the role, and his acting was creditable throughout. Thomas H. McLaughlin, as old Mr. Jordan; Edwin J. Tully, as Covetle; Frank A. O'Donnell; Edie Cleon; Joseph Bonney, as the Fencing Master, and Edmund A. Brown, as the Fencing Master, were especially worthy of praise for grace of acting and skill in elocution. The performance was brightened considerably by the introduction of instrumental and vocal music and dancing. The audience was very large and appreciative.

CYRIL SCOTT.

Cyril Scott, whose latest photograph is reproduced on the first page of this issue of *The Mirror*, is at present appearing at the Casino as Captain Arthur Aragon—a role that he originated in this country, and one in which he has won fresh honors. Sir Cyril's stage career is well known to all the theatregoers, since almost from the start he has held prominent positions in the best American companies. Among the stars in whose support he appeared during the early part of his career are Mrs. Fiske, Richard Mansfield, E. H. Sothern, and De Wolf Hopper. Later he was a member of the stock company at the Lyceum Theatre in this city, and there he made distinguished successes in a round of important roles. Last season he appeared at the Casino in the Casino girl, and afterward went to London as a member of that company. He returned to America to assume his present role in *Floradora*.

CHARLEY'S AUNT IN COURT.

In the Lord Chief Justice's Court, London, on Dec. 18, there came up the case of Emily Sheridan, who claimed five per cent. commission on the £30,000 or more received by W. S. Penley in profits on Charley's Aunt, during the past six years, alleging that she had introduced to Mr. Penley a financier who backed the original production of the farce. Mr. Penley, who did not appear in court, offered to pay to Miss Sheridan £250 in settlement of all claims and she accepted the offer.

ENGAGEMENTS.

Belle Gold, to play Cad Wilbur in *The Still Alarm*; Katherine Erie, for leads with Edward D'Oyley; Gladstone Wallace, with Henry Miller in *Richard Savage*.

Louise J. Russell, for *Where is Cobb* (Eastern); Stanley Ross, for *The Heart of Maryland*.

Ethel Barrymore, Estelle Mortimer, Mrs. Thomas Whitten, Janey Addison Pitt, Sydney Cowell, Kate Zwick, Anita Rothe, H. Reeves-Smith, Edwin Stevens, George W. Howard, Charles Marriott, M. J. Conlon, and William Sumner, for Clyde Fitch's new play, *Captain Jinks of the Horse Marines*, to be produced in Philadelphia on Jan. 7.

Mac Chamberlain, Alice Greenleaf, and Frederic Guest, for *Mistress Neil* (special).

Philip J. Barnard, with Henry Miller in *Richard Savage*.

May de Sousa, with Alice Nielsen.

Eric Marlow, with Edna May.

Bettina Woodward, James E. McCaffrey, and Lucille A. Walker, for *A Romance of Coon Hollow* (Eastern).

Archie Allen, for *A Romance of Coon Hollow* (Western).

Richard G. Arthur, with Robert Whittier, for *Tangled Relations*.

THE ELKS.

Chillicothe, Ohio, Lodge, No. 52, gave a fancy dress ball at Memorial Hall Dec. 26.

The new club rooms of New Castle, Pa., Lodge, No. 99, were opened Dec. 24 with a banquet. The quarters are in the Woods Block, and include parlors, cafe, billiard room, banquet hall and kitchen on the second floor, and the lodge room on the third floor. A \$250 solid silver punch bowl was presented to the lodge on this occasion by Marcus Feuchtwanger, treasurer of the Standard Brewing Company

IN OTHER CITIES.

SAN FRANCISCO.

Frederick Ward in the Duke's Jester at the Columbia was the great attraction here last week Dec. 27-28. This well-known actor has a corner on public favor in "Prince," and in spite of the lethargy that generally visits the theatres just before the holidays, he has attracted large, enthusiastic audiences nightly. He was at his best in "The Duke's Jester," and the play is more commendable than "A. E. Spencer," as the latter hammed his role ably. The role of the Duke was well filled by Alexander McKenzie. Isabel Prager Spencer infused an abundance of spirit into the rôle of Nina de Borgia. Mary Ward was a pretty Rosetta. Beulah Hunter was sweet and sympathetic as Lisa, the nurse. The play was well staged. Trimble and Duckstaedt's Minstrels 21.

The Oliver-Jessie co. offered Harkins' dramatization of "A Tale of Two Cities" at the Grand 27-28. On the whole it made favorable impression. Standard Street played Sydney Carton, and exhibited an ability that will win sympathy. Joseph Kilgour as Ernest Darnay, played with much force. Edwin Sudler made a capital Mr. Jerry, and the parts of Siever and Mr. Manette were ably filled by Walton Townsend and John Stepling. The play gives the women little to do, but that little was done well by Marie Hunt as Lucy Manette, Anne Sutherland as Marie, Nina Morris as La Vengeance, and Beatrice Ingram as Mrs. Pross. An Overture of the Second 28.

Robert Butterfield was still filling the Abbot 27-28. This article goes made a lasting impression upon our theatregoers. Juliet Croft's portrayal of the title-role is a revelation of quaintness and art. Marie Howe's Suzuki, too, is admirable. Clarence Montague, George Webster, and Howard Scott all do good work. The three-act English farce, "A Serious Tangle," preceded the Japanese play. It was very well received, and the complications giving birth to the title were well handled and much appreciated.

Clarence Montague as the uncle added much to the success of the farce. Edwin Elmer was an amusing, impulsive Pendergrast. Carlie Moore was good as Saunders. Lila Converse was a delightful Mrs. Featherstone. Grace Howard carried off the part of Ethel Granger very well, and Polly Stockwell met with unlimited approval for her work as Penelope, the maid. Naughty Anthony will follow 29. Howard Hunt, once the Almanac, is going to Meers, Belasco, and Thalberg's new theatre, the Orient, where he will play the leading part with Eddie Darling in "The Heart of Maryland" beginning 29.

Cinderella at the Tivoli has caught on with a grip that promises to hold. It pleases everybody, and everybody goes to see it—judging from the crowded houses. It is replete with catchy songs and up-to-date dialogues. Ferris Hartman is the life of the performance. Miss Hill, as Cinderella, has received a great reception, plenty of floral tributes. Bert Webb and Bullock with Hartman were the best. Bert Webb, Marie Williams appeared as the Prince, and was encored repeatedly. Edward Webb kept busy as the Baron, and was much applauded. Annie Moore played Rosalind, and received an abundance of fully merited applause. Julie Cott was an excellent fairy. The two step-sisters were portrayed by Tom Greene and Kavanaugh. Thomas Gause was well received. The Collier-Carmen burlesque, by Hartman, Webb, Kavanaugh, and Edwards, was screamingly funny. Eddie Lewis was good as the Baron. The ballroom under the direction of Edna Wynn, was all well managed. The scenario was handsome. Edna Cott is with us again, and is rocketing at the California. Ben Hendricks is very popular here, and never fails to draw good houses. Bertie Conway is lively and entertaining as Gertie Dimple and Agnes Jordan is clever as the mother. Sadie Connolly makes a capital Mrs. O'Halligan at the White Horse Tavern 29.

The Almanac was unlucky this last week. Colgate was bilked to appear with Colonel Thompson's Boston Lyric Opera co., but she became ill and was unable to appear. After two performances of said fiasco, the theatre was closed for the rest of the week. Why Smith Left Home 29.

DE GUY SIMPSON.

MILWAUKEE.

"Le Voyage en Suise" at the Bijou Dec. 22 drew a good house and proved to be a clever and entertaining performance. Harry W. Rich in the principal comedy character scored a pronounced hit. Charles Guyer shared first honors by his extremely clever pantomime and acrobatic work, in which he was ably seconded by William and Charles Schröder. R. F. Nagle was conspicuous for admirable character work. Robert Miller, comic, funny Irish impersonation; Alfie Carter, comic and burlesque. Entomology, and commendable illustrations and specialties were furnished by Neddy Hall, H. M. Herbert, and the Chappelle Sisters. Considerable scenery of a novel nature is used.

The Thanhouser co. appeared in "The Cherry Pickers" at the Academy 23 to a fair house, and at the two Christmas performances many were turned away. These excellent players again distinguished themselves by giving a complete and enjoyable performance, and stage effects, finishing providing an artistic and suitable scenic dressing, appropriate costumes, and realistic stage effects. Special praise falls to Eugene Moore for his manly and forcible Nazarene, to Edgar Baume for an intelligent and impressive interpretation of Colonel Brough, to William Terrence for a powerful reading of Ayode to Eva Taylor for her wonderfully expressive Nourmalle, and to Kate Woods Fiske for the well deserved hit she achieved as Mrs. Oldmixon-Dulop. The other roles were all effectively represented by Jessie Barker, Celia Campbell, Walter Goodrich, and E. P. Jaekel. Monte Carlo 24.

William Collier appeared at the Davidson 23 in "On the Quiet" before a large audience, and received a very hearty welcome. The performance elicited much laughter, and enthusiastic applause rewarded the efforts of the star and his excellent co. The comedy is full of action and gave plenty of scope to Mr. Collier's well-known talents. The most valuable aid being supplied by the admirably supporting co. by which he is surrounded. One Vadis 24.

Beth's Auction at the Alhambra was witnessed by a large and well pleased audience 23. The extravaganza is presented by a strong and competent co., the mechanical devices are amusing and ingenious, the costumes striking, the scenic effects pretty and the numerous specialties form an important and interesting portion of the entertainment. Favorable mention should be made of the Mandolin Brothers, the Acrobats, Anna Lloyd, Irene, and Zora, the Cleopatra Sisters, and the Sidonia Trope of Dancers, who are especially clever. The attraction is one of the best booked by Manager Miller this season. An American Gentleman 25.

Sudermann's "Heimath," familiar to the English-speaking stage as "Magda," was performed by the German Stock co. at the Palace Theatre 23 before a large house, and this admirable body of players accomplished a distinct success with the plot, and particularly its dramatic emphasis. Margarete Fischer enacted the title-role brilliantly. Hermann Werke gave a fine portrayal of Schwartz, and Augusta was well played by Anna Gerlich. Hedwig Berthiger also deserves praise for a clever interpretation of Franschen. The play was richly dressed. An additional performance was given to large attendance 25 when "Die Tochter des Erasmus" was performed satisfactorily. A double bill will be offered 26 consisting of Frankenbach and Weltmacht. Eli Ames Maedel 26.

The Hope Booth co. disbanded here 22. Several members were left in Milwaukee in embarrassing financial circumstances. Bad business is the cause assigned for closing. Fellow players at the other theatres rendered assistance.

Your correspondent was the guest of the members of the Thanhouser co. at their annual Christmas banquet, which took place at the residence of Eva Taylor on Christmas Eve. Festivities were making and good cheer reigns in every part here, and all power enjoyed the festive less fortune, brotherhood were not forgotten, a subscription being taken up for those of the Hope Booth co. still in town.

The local lodge of Elks gave a Christmas tree to the poor children of the city 23.

CLAUDE L. N. NORRIS.

PITTSBURGH.

Richard Mansfield and his co. gave a magnificent production of "Faust" at the Academy 24-25. Last week, Julia Marlowe in "When Knighthood Was in Flower," followed by the Metropolitan English Grand opera co.

The Grand opera House co. played What Happened to Jones 24-25. The attendance was large. Victory Bateman gave a delightful impersonation of the ingenuous Cleo. William Ingersoll as Jones was equally without being boisterous. Alice Butler, as Helme, the Swedish servant, was even more winning than she was in the same part last season. Benjamin Johnson gave a clear characterization of Ebenezer Gooley. Thomas W. Ross as Richard Henleigh, Willis Martin as William Hicham, Joseph Woodburn as Henry Fuller, Alice Yale as Mrs. Gooley and Lida McMillan as Alvin Starlight, were excellent. Edward Polard again gave a highly satisfactory performance of the Irish policeman. Next week, Neil Green, "Why Smith Left Home" 24-25.

The Royal Lilliputs delighted large audiences at the Bijou 24-25. Among those deserving special mention for contributing much to the pleasure of the audience were Franz Elbert, Louis Mackell, James Leslie, and the Curtis Sisters. Next week, The Exiles.

A bit old Time was at the Phoenixian Theatre 24-25. The house was filled to its utmost capacity at almost every performance. Johnny Ray is as funny

as ever, and he is ably supported by Miss Emma Day. Miss McElroy was excellent as Jack Treewell. The Lydia Davis danced well, and the singing of J. Bertie Rydin was a feature of the performance. Hayes and Hunter and Sam Wimbush also merit praise. Next week, Bella Fox, Baby Gaylor, and others.

The Herbert Stock co. produced at the Penn Avenue Theatre. The Three Musketeers 24-25 and Moby Dick 27-28. Next week, Under the Gas Light.

The Avenue Theatre was open 24-25 for a production of "Belli" by the Enemy, by the McKinnon Stock co., with Edward S. McKinnon in the role of Colonel Belli. The play was well staged and costumed, and excellent characterizations were given by W. C. Block as Major-General Strohmer, A. W. Scott as Lieutenant Gordon Hayne, David Timothy as Suzanne Fielding, H. M. Vesey as Assistant Surgeon Hatchaway, Robert Kirk as Thomas Henry Dean, Joseph H. Thomas as Uncle Rufus, Harry Sellers as Captain Benton, W. Russell Brown as Corporal Springer, T. G. Douglass, and George E. Ventress as orderly, R. McCreary, drummer, and Private, W. McCreary, and Manager F. M. McKinley, of the Grand Opera House, has organized a stock co. to be known as the McElroy Stock co., which will play a circuit of the leading towns about Pittsburgh. The members of the co. were engaged by Stage-Director J. C. Hoffman, of the Grand Opera House, and they arrived in Pittsburgh next weekend, at once to Charleroi to begin rehearsals of Friends, which will be produced there 23-24.

The personnel of the co. is: Franklin Birch, Frank G. Campbell, Harry Mills, G. W. Conklin, Thomas M. Dunn, Virginia Johnson, Helen King Russell, Louis Ripley, Elizabeth Morgan, and Herman Hirschberg. The circuit will include the following towns each week: Charleroi, Uniontown, Connellsville, Greensburg, Irwin, and Latrobe.

The House Club gave "The Messiah" at Carnegie Music Hall 27. There were 200 voices in the chorus, and the Pittsburgh Orchestra played the accompaniments. The soloists were Louise E. Voight, soprano; Grace Preston, contralto; Richard Byron Overstreet, bass; and Wm. H. Rieger, tenor.

L. W. MENDENHALL.

JERSEY CITY.

King of the Opium Ring was presented at the Academy of Music Dec. 24-25 to good business. It is presented by a competent co. with magnificent scenic effects and costumes. M. J. Jordan still plays the part of the Chinese high-binder, and he is a capable actor, always a favorite. Katie Rooney, as the Chinese woman, and Beatrice Lieb, the countess, are very strong, and W. F. Clark as Old Ironsides is capital as are also Howard Truesell, Maurice Hedges, George Blashfield, James J. Flanagan, Mary Muller and Helen Webber. Excellent specialties were introduced by the vocal quartette, the Shrade Brothers, Katie Rooney, and George Blashfield. A Guilty Mother 23-25. Furman's U. T. C. 24-25.

Lord Lovelace was produced at the Bijou Theatre 24-25 to fine advantage. This is one of the most scenes of the season, and the many thrilling features of the play are a horse race, in which the helpless hero is bound on a runaway horse, and is closely pursued by a mounted Arab, who catches the horse and draws the man to safety on the edge of a high cliff; a rare scene and a decent scene. A number of old plays are suggested in the plot of this one. The play is strong, the characters by Eddie Walker, with Kyle, Endfield, Roberts, Louis Thiel, Van Dyke, Brooke, Christine Langford, and Ira Breyer. In the last act Abdallah Ben Hammoud's troupe of acrobats perform marvelous feats. The Royal Lilliputs 23-25. McFadden's Row of Flats 27-28.

Ellen Commens will replace Jean Hayden as leading woman of the Convict's Daughter at Utica, N. Y. 24-25.

Edred Potter, late manager of Contorno's band, and a resident of this city, has joined Gus Hill's forces, on the executive staff.

The rumor that Bayonne is to have a theatre for next season seems to have some foundation. Professor-man Charles Dias, of the Bijou Theatre, constructed a roast turkey a few days ago. It looked so natural that his dog, "Samuel," attempted to make a meal of it. The animal's sense of smell is beyond compare, and as it came to perceive that food had been prepared by Dias and his "mother."

Charles H. Chandler, who guards the stage door of the Bijou Theatre, has been connected with the theatrical profession in Great Britain and America for nearly fifty-two years.

James C. Lodge of Elks tendered a theatre party to Al G. Fields and his ministry co. at the Academy of Music 20. After the performance the ministry co., Manager Frank E. Henderson, of the Academy of Music, presented Thomas W. Dibdin, of the Box Top Theatre, who entertained at the Elks' club room.

Business 27-28. Academy, fair; Bijou, good; Bijou, good.

WALTER C. SMITH.

DENVER.

The Bostonians have been the attraction at the Broadway Dec. 17-22, and will continue a second week. Business has not been up to the usual Bostonians' standard for several reasons, first, because it is the week before Christmas; secondly, because the Bostonians are not up to their old standard set by themselves; and, fourthly, because their new opera, "The Vicomte," is the least interesting of their recent productions.

The play is at times quite tame, with quaint and noisy orchestra, but the Chetho is positively lame. Messrs. Barnes and McDonald are in better voice this season than last, and are as great favorites as ever. Messrs. Frothingham, Fitzarnold, and Josephine Bartlett complete the list of originals, and are an excellent comedy trio. Of the newcomers the most pleasing impression was made by Adele Rafter, who has an extremely sweet and pretty contralto which she uses to excellent effect. Billie Clark, handsome as ever, and with a pleasing, but somewhat florid voice, scored well.

At the Tabor A Stranger in New York held forth, at the Denver Two Merry Tramps enlivened things, and at the Lyceum Manager Semion's Mysterious Stock co. was the offering 26-27.

I am in receipt of some new photographs of that talented and beautiful Denver girl, Mandie Fentyl, whose voice is very gratified to learn that the public is recognizing the ability they have so long known.

The same mail brought a pamphlet copy of Robert Browning's lecture upon "Dramatic Art," delivered before the Glenwood Reading Circle, and a brilliant and scholarly lecture it is, too.

The local Committee of the American Federation of Musicians, in charge of the entertainments to be provided for the National Federation, which convenes in Denver, May 10, 1891, has issued a full delegation to all of the unions urging them to send a delegate.

The local committee consists of Frank Spiegel, chairman; A. W. White, secretary; P. W. Tate, Thomas Hutchings, William B. Clark, Thomas Quirk, F. J. Leibold, and F. S. McIntyre.

Billie Clark met with a painful accident during the performance of The Vicomte D. In losing the stage at the close of an act she fell, and severely sprained her ankle. The accident prevented her from appearing for the rest of the week, but she is now greatly improved.

F. E. CARSTARPHEN.

KANSAS CITY.

Miss Hobbs, a cleverly written comedy, by Jerome Jerome, dealing with the new woman life, was eloquently rendered at the Contes Dec. 24-26 before six sold-out audiences. Gertrude Coughlan appeared 27-28 in Vanity Fair. Eugenie Blair 21-2. Charles P. Hanson 2-3.

The Heart of Maryland, though thoroughly familiar from its numerous engagements here, drew well at the Grand 23-29, with Herbert Bowcock, Frank A. Connor, and Michel Howard in the principal roles. A Stranger in New York 20-25.

The Auditorium management made another big hit with "The French Girl," and its popularity continued, so that it was run for its third week 23-29. Nell Gwynn will then be produced, and give opportunity for the appearance of Estavina Shannon, the new leading woman. Symphony Orchestra Concert 27.

The Angel of the Ally, with a heavy battery of heart interest, strong emotions, sensational climaxes, and the usual melodramatic accessories and incidents of a good co. drew finely at the Gillies 26-29.

Lord James dropped in for Christmas dinner with the old folks at home on their farm adjoining the city. Bert Prince, the mandolinist, is at home, after a three years' tour, and expects soon to start on a trip around the world.

Emma Dunn, the Woodward Stock co. player, has returned from a visit with her mother in New York. James Fulton, of the Woodward Stock co., is to play Cubby, the larchman, in Arizona soon.

FRANK E. WHITON.

NEW ORLEANS.

At the French Opera House St. Cecilia's French Stock co. continues to enjoy an excellent and devoted patronage. This is the most evenly balanced of any this public has heard in the past decade and, for the several productions attempted really merit the highest commendation. Faust was put on for the first time this season Dec. 29, and a crowded house greeted the singers. M. Jerome in the title-role and Madame Thaddeus as Marguerite, divided honors, and their rendering of the garden scene was indeed praiseworthy. M. Bouxsein was an impressive Mephisto, and his vigorous singing of "Le Songe d'Ore" met with enthusiastic success. An unexpected sur-

prise was Miss Kervap as Sibyl, who sang her flower-song delightfully. The Valentine of M. Belcher was fair, and Madame Le Sasser as Dame Marte was unsatisfactory. The chorus and orchestra continue to show improved form, and the bullet led by M. Cabaret deserved special mention. The opera was well mounted and costumed. La Gioconda was the off-22 with M. Chasteau and Madame Chaplin in the principal roles. M. Bouxsein as the Captain was again successful, and his "St. La Régine" was vociferously applauded. The orchestra, chorus and the numerous minor roles in the cast were well handled. Samson and Delilah 23. La Favorite 23.

The Baldwin-McLville Stock co. presented Dawn Ticket No. 20 of the Grand Opera House 23-29 to an ovation. No business. The play has not been seen here since the days of Lord Fauntleroy, and its critical reception shows that it has lost none of its attractions.

The entire co. were well cast, and the work of Ruth Moore and Maurice Greenman maintains the high and satisfactory standard. J. M. Salopols, T. G. Goode, Blanche Seymour, and Anna MacGregor were also in the cast, and their efforts were well received.

At the Tribune 23-24, Erie Elster appeared in Burlesque, Fritzie, Our Sister 30-35.

King of the Golem King was the drawing card at the Crescent Theatre 27-28, and did not meet with some favor.

The Academy of Music will reopen Jan. 30 with the May Howard Burlesque co. as the attraction.

Negotiations are on for a season of grand opera in San Jose, Costa Rica, and in all probability Belardi's Opera co. after its engagement here, will be heard for one month at the Costa Rican capital in the beautiful million dollar theatre of that city.

J. MARSHALL QUINTERO.

ST. PAUL.

Short Acres at the Metropolitan Dec. 26, 27, delighted good audiences. James T. Callaway as Nathaniel Berry gave a natural and fair-minded interpretation. Atkins Lawrence was an excellent Martin Berry. Belle Theodore as Mrs. Ann Berry is resplendent. Marion Cullen looked pretty and acted the part of Ellen Berry with pleasing effect. Bert Flansburg, William H. Burton, Charles E. Fisher, Marie Glover, Mattie St. John, Sadie Cullen, Mrs. Ridge, and others in the cast were praiseworthy. The Little Minister 26-27.

At the Grand Opera House, a Bostonian Romance and Ariettina were given admirable presentations by the Neill on 20-22 to good houses and appreciative audiences. The plays were finely staged by Robert Morris. Mr. Neill as Baron Chevalier gave an interpretation notably interesting and effective. His Jefferson Stocker was also excellent. Edith Chapman was charming as usual in the roles of Marcelle and St. Cecilia. The cast included Frank McVane, Frank Shandford, Robert Morris, George Blashfield, John Dean, Grace Lamkin, Lillian Andrews, Rose Scam, and Verna Gray. The performances were very satisfactory. A Trip to Chinatown 23-25.

At the Bijou 26-27, the Girl from Maxim's was produced by the Bijou Stock co. to good houses and appreciative audiences.

George Morris, as the old man, was the best. The girl from Maxim's was a vivacious maid. Robert Hartley George Shields, Emily Curtis, and Will Philbrick were decidedly good. Le Voyage au Suiss 30-35.

The Oberlin College Club delighted a large and appreciative audience at the People's Church 26.

GEOR

accessory and dazzling electrical effects. The stars, it would seem, have not adequate opportunities for the display of their talents. Their best support was from the singing of the Minstrels. —ITEM: Mrs. H. C. Crockett, manager; Anderson Theatre Dec. 17-20; small business; poor performances. —H. H. Henry's Minstrels Dec. 18-20; good audience; good performances.

WICHITA. — **CRAWFORD THEATRE** (E. L. Marting, manager): A Hindoo House Dec. 19; fair house; first-class performance. —The Wichita curtain went with the show. Koehler, Brubenstein, and Prosser and Andrey Sanford received a hearty welcome. Two Married Women 22; small audience; audience pleased. Two Married Men 25; Benedict's One Vada 26; My Friend from India 29; The Prisoner of Zenda 1. Mrs. Fiske 5.—**TOLETT OPERA HOUSE** (Colonel H. G. Toller, manager): Apollo Club Concert; good patronage.

WICHITA. — **NEW RAGSDALE OPERA HOUSE** (Gould and Jackson, managers): Koch's Minstrels Dec. 19; fair performance; good house. A Night with the Devil 20; first-class performance. —John Charles D. Blawd in Private John Allen 18; good performance; first-class performance; small house. —Two Married Women 21; first-class performance; fair house. —Benedict's One Vada 25; Robert Downing 28; The Prisoner of Zenda 2. A Brass Monkey 3. The Girl from China 16.

ATLANTA. — **THEATRE** (E. S. Brigham, manager): Andrew Robson presented The Royal Box to small house Dec. 17; performance good. Louis James and Kathryn Kidder gave a fine production of A Midsummer Night's Dream to a large house 21. The Angel of the Alley 26; poor house; fair performance. A Trip to Countown 23. The Prisoner of Zenda 26.

LEAVENWORTH. — **GRAND OPERA HOUSE** (O. S. Link, manager): Robert Downing Dec. 30.—**CAMPFORD THEATRE** (M. J. Cunningham, manager): Andrew Robson in The Royal Box 18; finished performance; fair house. A Trip to Countown to 8. E. O. 23; specialties good. The Prisoner of Zenda 27. Two Married Men 29. Tennessee's Pardner 30.

SWEET SAVVY. — **DAVIDSON THEATRE** (Harry C. Einick, manager): Tennessee's Pardner Dec. 31. Wilbur Kirwin Opera co. 1-3. The Man-of-War's Man 5. A Brass Monkey 10. A Milk White Flag 12. Edwin Rostell 14. St. Plunkett 18. Why Smith Left Home 21. Rupert Holmes 24. Two Married Women 25. Walter Whiteside 29.

ATLANTA. — **WHITEY OPERA HOUSE** (H. C. Whitley, manager): Charles B. Bradford in Private John Allen Dec. 1; good house and performance. A Hindoo House 21; small audience; fair performance. —Walter Montague has succeeded David Dudley with Charles E. Bradford's co.

PITTSBURGH. — **OPERA HOUSE** (W. W. E. H. manager): One Vada Dec. 17; fair house. Robert Downing in Richard the Lion Hearted 18; excellent co. Kelly's Kids 19; good house and co. The Westons 24-26. A Hindoo House 28. A Man of Mystery 29. An-dover Opera co. 1.

ATLANTA. — **SEVILLE THEATRE** (A. R. Seelye, manager): A large house saw Charles B. Bradford in Private John Allen Dec. 22; audience pleased. A Broken Heart to fair audience 23; performance ex-cellent. Tennessee's Pardner 28.

WELLINGTON. — **WEEPS OPERA HOUSE** (C. Bomp, manager): Two Married Men to a full house Dec. 21; audience pleased. Andrews Opera co. 9.—**AUDITION CO.** (Charles J. Humphrey, manager): Bill Perkins 21; pleased fair house.

ATLANTA. — **NEW OPERA HOUSE** (E. A. Goss, manager): A Broken Heart Dec. 17; small house; weak co. Two Married Women 20; fair house; satisfactory performance. Two Married Men 27.

BIRMINGHAM CITY. — **OPERA HOUSE** (T. W. Barn, manager): Charles B. Bradford in Private John Allen Dec. 20; excellent performance; good business. A Broken Heart 25. Tennessee's Pardner 29. The Prisoner of Zenda 5. A Stranger in New York 9.

CHARLOTTE. — **WILJAMS OPERA HOUSE** (G. W. Williams, manager): Schubert Ladies' Quartette Dec. 17; fair house; good performance. Hans Hansen 20; packed house; co. good. Tennessee's Pardner 4.

OTTAWA. — **ROHERAUGH THEATRE** (G. F. Kaiser, manager): Louis James and Kathryn Kidder in A Midsummer Night's Dream Dec. 19; excellent performance; fair audience. Robert Downing 25.

MONROVIA. — **AUTUMN CO.** (R. Rosler, manager): The Hidden Hand Dec. 15 failed to appear. Benedict's One Vada 20; good house; performance satisfactory.

ATLANTA CITY. — **FIFTH AVENUE OPERA HOUSE** (A. Gibson, manager): Beach and Bowes' Minstrels Dec. 21; performance good. Two Married Women 25. Robert Downing 27.

ATLANTA. — **ATLANTA GRAND OPERA HOUSE** (T. R. Myers, manager): Robert Downing failed to appear Dec. 19.

ATLANTA. — **WILNER'S OPERA HOUSE** (E. F. Lewis, manager): Heywood's Celebrities pleased good house Dec. 29.

ATLANTA. — **GRAND OPERA HOUSE** (T. R. Myers, manager): Robert Downing failed to appear Dec. 19.

ATLANTA. — **HOWE'S OPERA HOUSE** driving Hill, manager: Buck.

KENTUCKY.

LEXINGTON. — **OPERA HOUSE** (Charles Scott, manager): Sam Deke and Eaton Repertoire co. Dec. 17-22; to fair business; presenting Two Nights in Rome, Across the Track, The Law of the Land, and Jack's Wife. Sherlock Holmes 25.—ITEM: Missager Scott left 23 for New York to book attractions.

LEXINGTON. — **CAPITAL THEATRE** (J. B. and A. B. Blanton, managers): Chicago Stock co. Dec. 15-22; poor business; good performances. Was booked for 23 and 24, but did not show. Sherlock Holmes 26. International Operatic co. Jan. 1. A Black Sheep 7. A Romance of Coon Hollow II. Clay Clement 12.

LEXINGTON. — **OPERA HOUSE** (Evelyn and otherder, manager): Boston Ladies' Symphony Club Dec. 12; good house; pleased audience. St. Plunkett 14. S. R. O.: good performance. Town Folks 20. —ITEM: Two good houses; performance fair. Barbara Fritchie 21.

LEXINGTON. — **NEW TEMPLE THEATRE** (William and Ruth, managers): Coon Hollow in Six Hopkins Dec. 24; good house; co. fair. Town Topics 25; performance good; fair houses. Faust 29. The Christian 33.

LEXINGTON. — **GEM OPERA HOUSE** (T. M. Thatcher, manager): Barlow and Wilson's Minstrels Dec. 20; pleased large audience. International Operatic co. 3.

LEXINGTON. — **ASHLAND THEATRE** (Bryan and Martin, manager): A Romance of Coon Hollow 2. Wilbur Mack co. 3-5. A Texas Steer 25.

LEXINGTON. — **GREEN POETTE'S OPERA HOUSE** (J. M. Robertson, manager): White's Faust Dec. 16. —ITEM: Robert Robertson 15.

LEXINGTON. — **GRANDE OPERA HOUSE** (M. P. Hughes, manager): Barlow and Wilson's Minstrels Dec. 21; fair house; performance good.

LOUISIANA.

BATON ROUGE. — **ELKS' THEATRE** (J. George Caudman, manager): Russo and Holland's Minstrels Dec. 25. In Mizpah 28-29.—ITEM: The Players Club, a local dramatic organization will present in Mizpah for a charity benefit Christmas week. T. C. Stewart is manager, and W. M. Barron plays the leading role. The rest of the cast are Mand Ogden, David, Libburne, Ethie, M. St. C. Fawcett, Ruth Chambors, G. C. Dunn, E. P. Flower, and E. Swiss.

BATON ROUGE. — **GRAND OPERA HOUSE** (Dave McRae, manager): Run on the Bank Dec. 18; good house; pleased. A Milk White Flag 20; fair house; good performance. Brausing Dramatic co. opened for a week with Credit Louisiana 21; full house; fair performance. Russo and Holland's Minstrels 23. Side Trunked I. Hogan's Alley 5. Barbara Fritchie 11.

LAKE CHARLES. — **OPERA HOUSE** (Biddleck and Toomer, managers): King of the Onion Ring Dec. 22; good business; performance fair. Way Down East pleased good business 23. Schuman Symphony Co. on 24. Around the World in Eighty Minutes 25. Field's Minstrels 26.

MAINE.

BANGOR. — **OPERA HOUSE** (F. A. Green, manager): Cook Church co. Dec. 17-22; satisfied large audience with The White Squadron, The Land of the Midnight Sun, The Midnight Alarm, An Actor's Romance, An Innocent Sinner, The Belling Passion, A Soldier of the Empire, The Police Patrol, and The Scarlet Fair. J. Harvey Cook, W. F. Crockett, W. R. Daly, Little Church, Gypsy Wand, and Ruby Et wood were very good. Alton Chester, with a fine co., opened for a week 23 and was cordially welcomed by a large audience. Prince Pro Tem 31. The Man from Mexico 7.

BOSTON. — **FAREWELL OPERA HOUSE** (H. Crockett, manager): Anderson Theatre co. Dec. 17-20; small business; poor performances. —H. H. Henry's Minstrels 21-22. Jim McRae on 31-5. The Man from Mexico 8.—ITEM: The Anderson Theatre co. was booked for 17-22, but Manager Crockett

closed the engagement on Dec. 17 owing to inferior co. and performances.—Miss Katherine Graham, of the Rhein Stock co., visited her parents here 17-22.—Walter Wayne left 18 to join Rockwell Minstrels co.

PORTLAND. — **JEFFERSON THEATRE** (Cahn and Grant, managers): Hi Henry's Minstrels drew well Dec. 21-22. Elroy Stock co. 23-29; presenting a Tramp's Daughter. Helen Hanson. The Man of Mystery, The Up and Downs of Life, Love and Murder, She Stoops to Conquer, and A Spring Chick. Walter Perkins 4-5.—**PORTLAND THEATRE** (E. E. Edwards manager): Humpty Dumpty 21-22 drew light; good attraction. A New York Girl 25-28. Harcourt Comedy co. 31-5.—ITEM: Edward J. Sullivan, of this city, will assume the business management of Lost River.

SEASIDE. — **OPERA HOUSE** (Gray and Maxfield, managers): The local dramatic club will produce A Night with the Devil 24-25. —ITEM: Mr. and Mrs. Thomas E. Sherwin are in the city for Christmas and through their generosity and personal supervision, the friends of the Girls' Home, in this city, were supplied with a beautifully decorated Christmas tree, and many gifts for each of the little ones.

SAVANNAH. — **COLUNA OPERA HOUSE** (Oliver Morris, manager): Elroy Stock co. closed a successful week Dec. 22. Hi Henry's Minstrels 23; good houses and performances. McNamee on 7-12.

ATLANTA. — **OPERA HOUSE** (David Oliver, resident manager): Prince Pro Tem Dec. 25 pleased large audiences. Kennedy Players 31-5. The Man from Mexico 16.

LEXINGTON. — **MUSIC HALL** (Charles H. Hockbury, manager): Hi Henry's Minstrels Dec. 25 delighted audience.

MARYLAND.

HAGERSTOWN. — **ACADEMY OF MUSIC** (Charles M. Futterer, manager): Too Rich to Marry pleased a small audience 19. Pupils of Male and Female High schools (local) gave their annual Christmas entertainment 20 presenting in a very creditable manner The Spy of Gettysburg to a packed house.

CHESAPEAKE. — **ACADEMY OF MUSIC** (Edgar Berger Brothers, managers): A Hot Old Time Dec. 18 to capacity. Mend Hallman co. opened for a week in Special Delivery to S. R. O.; other bills advertised. Charles Ross, The Planter's Wife, Oliver Twist, Leah, the Forester, and Blackmail.

CHARLESTON. — **ATLANTIC** (Mabel and Nannie, managers): Gladwin Wright on 9. Guilt Without Crime, The Silver Ledge, Struck 9-11. A Highway to London, East Lynne, and Escaped from Sing Sing 17-22; good performances and houses. The Real Widow Brown 1.

ANAPOLIS. — **OPERA HOUSE** (E. Fred Dexter, manager): T. E. Toole Dec. 23-24. S. R. O.: performance good. Plays: Killarney and the Rhine, The Gypsy German, Rip Van Winkle, and Othello. Why Smith Left Home 28. The Three Musketeers 1.

MASSACHUSETTS.

CHELSEA. — **ACADEMY OF MUSIC** (James B. Field, manager): The Cook-Church co. opened a week Dec. 23 to fair business in The White Squadron and The Land of the Midnight Sun. —ITEM: The Soldier and His Son and An Actor's Romance 25. Business continued good with A Soldier of the Empire, The Midnight Album, The District Fair, An Innocent Sinner, The Police Patrol, and The Ending Passion; co. and plays strong. Benefit for Mrs. Joseph Ott 27. The Game Keeper 3.—ITEMS: Misses Jones and Beninger have been removed as managers of the local house for alleged violation of the terms of their lease. James Beninger, then chosen to replace them as manager of the Academy of Music this city, for over twenty-five years, has again assumed the management. Mr. Field has made several changes in the personnel of the house staff. The stage employees, who went on a strike under the old management, have returned under the new. The house is now a "union house." These "grips" having been admitted the 22 to the Boston Council, No. II, of the National Alliance of Stage Employees of America; William H. Herbert, local representative, Thomas M. Wardwell, George W. Holt, William Bruce, Louis Goldfarb, Alfred H. Rathman has been appointed treasurer of the Academy. —George Lewis, door tender of the Academy, has been elected treasurer of the Boston Council. —ITEM: Misses Jones and Beninger have been removed as managers of the local house for alleged violation of the terms of their lease. James Beninger, then chosen to replace them as manager of the Academy of Music this city, for over twenty-five years, has again assumed the management. Mr. Field has made several changes in the personnel of the house staff. The stage employees, who went on a strike under the old management, have returned under the new. The house is now a "union house." 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W. A. Shoveller, manager: *Marie Lanner in A Wise Woman*. Dec. 20 delighted a large audience. Sun's Minstrels 22; fair business and performance. McFadden Stock co. 23. Fennell 26. Miss Hursey from Jersey 26.

CHESTER—GRAND OPERA HOUSE (Thomas Hargrave, manager): *Chamfer O'Brien* in Macbeth Dec. 12. Hearts of the Blue Ridge 25; large houses. Solley Stock co. 27. McFadden's Row of Flats 31. A Bachelor's Honeymoon 1. The Christian 4.

CHESTER—GRAND OPERA HOUSE (Don P. Barnes, manager): Jack Hopper Stock co. Dec. 24-25 to good business in *The Ranch King*, *The Woman in Black*, *A Heart of Gold*, *The Octomore*, and *A Daughter of Corsetta*. Jack and the Beanstalk 31. Uncle and Cousin Vanderville co. 1. Daniel Sully 5.

CHESTER—PARK THEATRE (George N. Rockwell, manager): *Gus Cohen* co. opened for three nights Dec. 21 in *The Hooper Girl*, followed by *The Green Eyed Monster*, and *A Jolly Good Fellow*, all to R. R. O. The Fat Man's Club 27. Hogan's Alley 28. Carroll Comedy co. 31-35.

CHARLESTON—GRAND OPERA HOUSE (Henry Walker, manager): Burke and Chase's Vanderville co. headed by Adelille Hermann, drew S. R. O. Dec. 25. Mr. and Mrs. Jimmie Barry, Zimmer and Howard's Pictures and Dies scored. *Qno Vadis* 28. Gibson Stock co. 31. I. Kelenoff 30. Shannon co. 3.

CHARLESTON—MAHONING STREET OPERA HOUSE (John C. Fox, manager): *A Hot Old Time*. Dec. 19; good house; audience pleased. *Grimes' Cellar Boy* 22; fair house; performance unsatisfactory. Uncle Hoy 24; fair house; audience pleased. Gus Cohen on 31-2.

CHARLESTON—LAIRD OPERA HOUSE (H. W. Holler, manager): The Katzenjammer Kids Dec. 20; small and pleased house. *Guy Brothers' Minstrels* 21; poor house; audience pleased. *A Cavalier of France* 29. *A Wise Woman* 31. *Pock's Bad Boy* 3. Hogan's Alley 5.

CHARLESTON—PILLER'S OPERA HOUSE (A. P. Way, manager): *The Doctor's Warm Reception* Dec. 22 and 24; good business; audience pleased. Uncle Hoy 25 pleased full house. *Gus Cohen* on 27-28. *A Wise Woman* 4. School Morris co. 7-12.

CHARLESTON—GRAND OPERA HOUSE (Charles W. Park, manager): *Gus Cohen* on 20-22; fair business; no satisfactory. *Boston Ladies' Symphony Orchestra* 23; poor and pleased audience. *The Fat Man's Club* 25. S. R. O. Hogan's Alley 29.

CHARLESTON—GRAND OPERA HOUSE (John Appell, manager): *The Drummer Boy of Shillington* to fair business Dec. 19-22. *Thorough Jack* on 23; opened 24 for a week. *The Christian* 31.

CHARLESTON—OPERA HOUSE (M. Bois, Jesse John Mills, manager): *Two Little Vagabonds* Dec. 27. *The Doctor's Warm Reception* 31. *The Honeymoon* 3. *Holiday Minstrels* 9.

CHARLESTON—OPERA HOUSE (H. L. Moorhoff, manager): Hogan's Alley Dec. 23; poor performance. *The Black Diamond Express* 27. Vivian de Monte 31. McFadden Stock co. 4.

CHARLESTON—OPERA HOUSE (J. F. Gengler, manager): *A Hot Old Time* nixed the house Dec. 21; good performance. *The Katzenjammer Kids* pleased good business 22.

CHARLESTON—GRAND OPERA HOUSE (J. McElroy, manager): *The Spa of Life* Dec. 27. *The Girl from Porto Rico*, *The Victorian Cross*, and *A Romance of Keywest*; fair audiences; no good.

CHARLESTON—PHILLIPS' OPERA HOUSE (Albert Walton, manager): *Frank Adams* in *Uncle Hoy* Dec. 21; deservedly poor business. *Creston Clarke* 26.

CHARLESTON—OPERA HOUSE (Markley and Apold, business; J. M. Day, manager): *Creston Clarke* Dec. 29.

CHARLESTON—OPERA HOUSE (F. C. Angle, manager): *Uncle Hoy* 5. *A Hot Old Time* 11. J. E. Toole failed to appear or cancel Dec. 24-29.

CHARLESTON—OPERA HOUSE (A. J. Blair, manager): *Gavest Manhattan* Dec. 25 canceled. *Creston Clarke* 2. *A Pack of Cards* 4.

CHARLESTON—OPERA HOUSE (J. E. Smith, manager): *The Spa of Life* Dec. 21; fair audience. *The Katzenjammer Kids* 1. *The Highwayman* 1.

CHARLESTON—OPERA HOUSE (W. H. Lange, manager): *Duffy's Jubilee* Dec. 22; fair house; performance satisfactory. Charles Martineau co. 23-25.

CHARLESTON—BACIE—GRAND OPERA HOUSE (Dorothy and Dorrie, managers): *South Before the War* Dec. 26. *Vogel and Dominey's Minstrels* 5.

CHARLESTON—ACADEMY OF MUSIC (A. S. Gorman, manager): *The Heart of Chicago* Dec. 27; good audience.

CHARLESTON—OPERA HOUSE (J. H. Mussing, manager): *Lillian Aksornski* 21 in *The Doctor's Warm Reception*; large and pleased audience.

CHARLESTON—OPERA HOUSE (John Cahan, manager): *Two Little Vagabonds* Dec. 26; good business; no strong. *The Fat Man's Club* 29.

RHODE ISLAND.

PROVIDENCE—OPERA HOUSE (Henry Bell Jr., manager): *Stetson's Jester* 1. T. C. Dec. 25. S. R. O. receipts about \$2000. *Smith &'Brien* in *The Gamekeeper* 26; performance good; small audience. *New Night Owls* 7. *Katherine Barber* co. 7-12. *Way Down East* 18. *The Power Behind the Throne* 21. *The King of the Castle* 23.

PROVIDENCE—OPERA HOUSE (Josh. E. Ogden, manager): *The Village Parson* Dec. 25; full house; audience pleased. T. C. 27. *The Man from Mexico* 29. *Snow and Heaven* on 31-35.

PROVIDENCE—OPERA HOUSE (William E. White, manager): *A Child of Fortune* Dec. 25-27; big attendance; satisfactory performance. *The Gamekeeper* 28-30.

PROVIDENCE—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): *Stetson's Jester* 1. T. C. Dec. 19; good performance; large house. *Monte Cristo* 25 failed to appear. *Diamond Brothers' Minstrels* 4.

PROVIDENCE—ELIOTEN'S OPERA HOUSE (H. R. Eliot, manager): *Diamond Brothers' Minstrels* 26 pleased a large house. *Night Owls* 4.

SOUTH CAROLINA.

CHARLESTON—OPERA HOUSE (Samuel and Ernest, managers): *Tom Clavett* co. closed a week's engagement Dec. 22; good business. *What Harmonized to Jones* 26. *Other People's Money* 27. *A Midnight Bell* 28. *Secret Service* 31.

SOUTH DAKOTA. **SIOUX FALLS—THE NEW THEATRE** (S. M. Bear, manager): *A Trip to Chinatown* Dec. 10; good business; pleasing performance. *Close Sister* co. 20-22 opened to capacity in *Young Mrs. Winthrop*; following week *Out-Ride*, *The Mystic Mountain*, *East Lynne*, and *In-Belle Marie*. *The Red-White* and *Blue* 25. Louis James and Kathryn Kidder 27. *Publio Concert* co. 31.

SIOUX CITY—OPERA HOUSE (H. M. Bennett, manager): *Local Vanderville* Dec. 10; good entertainment. *Edward and Guy* return 31 in *Tom Sawyer*, *The Two Orphans*, and *Oliver Twist*.

WATERTOWN—NEW GRAND OPERA HOUSE (S. A. Briger, manager): *Park*.

TENNESSEE.

KNOXVILLE—THE VENDOME (Straub and Sheetz, managers): Sarah Cowell Lee Martin in *The Greatest Thing in the World* Dec. 10; large house; admirable performance. *Six Handkerchiefs* 22 pleased fair houses. *Frost 25*. *Black Patti's Troubadour* 29. *Nathan Hale* 2. *Ella Elisher* 4. **GRAND OPERA HOUSE** (J. E. Bowles, manager): *The Stock* co. in *Miss Fedora* 17-22 pleased large houses. *Sadie Winston*, new leading woman, continues to make friends. *Nell Gwynne* 23-29 opened to a well filled house. Two new faces are seen in the cast. J. H. Hollingshead and Emma Butler. J. Gordon Edwards deserves praise

for his splendid acting. Others deserving mention are H. Hollingshead, *Nannie Winston*, and Emma Butler. In the *Stock* co. *Mr. Keaton* and *Little Butter* scored, and the *Bennett* children delighted the audience. *Democracy* 31-5. **MUSIC THEATRE** (T. J. Boyle, manager): Anna Eva Fay 25-29.

KNOXVILLE—LYCEUM (Frank Gray, manager): Blanche Walsh in *More than Queen* enjoyed good business. Dec. 24-25; sumptuous staging. *Oaks* Sketcher 27. *Morrison's Faust* 28—**ADMITTOUR** (Benjamin Stahlbaum, manager): May Smith Robbins in *Little Trixie* 24-26 to fair houses. *Black Patti's Troubadour* 31.—**GRAND OPERA HOUSE** (A. E. Morrison, manager): *Good business* greeted the Hopkins Stock co. in *Neil Gwynne* 29; no play was chosen in the role. The *vanderbilt* bill included the trio *Montmartre*, *Delano Debutante* Sisters, *Glaciata Bella*, *Rosen*, and the *polyscope*.

KNOXVILLE—STRAUFS' THEATRE (Fritz Straub, manager): *A Midnight Bell* failed to please a fair house. Dec. 29. *A Black Sheep* delighted a good audience 31. *Muthers' Minerals* 22; light house. *Secret Service* 24. *When We Were Twenty-one* 25. *Nathan Hale* 27.

JACKSON—PYTHIAN OPERA HOUSE (P. E. Holland, manager): *Si Plunkard* Dec. 21; fair house; good performance. *Carpenter's Qno Vadis* 25. *Mornson's Faust* 27.

TEXAS.

SAN ANTONIO—GRAND OPERA HOUSE (David A. Wells, manager): *Strauss orchestra* Dec. 18 pleased good audience. *King of the Ring* 19; large audience; poor performance. *Land of Quality* 20. *Bolero* Arthur Johnson 21 and *Wise Owl* 22 opened. *Side Tracked* 23; small attendance. *Way Down East* 25. *A Run on the Bank* 26. *A Milk White Flag* 27.—**EMPIRE OPERA HOUSE** (James T. Brady manager): *Clara Troop* Stock co. closed a fourteen weeks' engagement in *East Lynne*. Arnold Stock co. opens 25 with the following repertoire: *La Belle Strasse*, *Monte Cristo*, *Sapho* and *The Red-White* and *Blue*.

PORTSMOUTH—HAVERLY'S LYCEUM THEATRE (G. H. Harely, manager): *Shifflet* Stock co. opened for two weeks Dec. 24 in *Taken from Life* to big business; performance good. *Plays* for rest of week. *We Two* of Tennessee, *A Soldier of Fortune* 25. *Monte Cristo*, *Sapho* and *The Red-White* and *Blue*.

SUFFOLK—ACADEMY OF MUSIC (Thomas G. Length, manager): *A Runaway Girl* Dec. 22; good business; performance fair. *The Christian* 24-25; big business; performance good. *The Three Musketeers* 26. *Why Smith Left Home* 27.

LAUREL—OPERA HOUSE (F. M. Dawson, manager): *Montgomery's Wedding* 25; *East Lynne* 26. *Power Behind the Throne* 1. *Daniel Sull* 4. *Kollar's* 8.

BENNINGTON—OPERA HOUSE (Goldsmith and Wood, manager): *Mr. Henry's Minstrels* 2.

Valley, and *A Texas Cowboy*. *The Flints* 24-29 opened to good business. *Last River* 28. *The Power Behind the Throne* 2.

THE DANES—POWELL OPERA HOUSE (E. Danes, manager): *Qno Vadis* Dec. 21; good house; fair performance. *Lost in Egypt* 4. *A Social Blitzkrieg* 12.

BONITA—BLANCHARD OPERA HOUSE (S. L. Blanchard, manager): *Wise Owl* from the West 20. *Wright* manager: *Wise Owl* from the West 22.

ST. ALBANS—WRIGHT'S OPERA HOUSE (C. R. Wright, manager): *Wise Owl* from the West 20.

BURLINGTON—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): *East Lynne* Dec. 29. *The Power Behind the Throne* 1. *Daniel Sull* 4. *Kollar's* 8.

WATKINS—OPERA HOUSE (Goldsmith and Wood, manager): *Mr. Henry's Minstrels* 2.

VIRGINIA.

MANASSAS—ACADEMY OF MUSIC (Ned and Bert, managers): *Woodward Warren* co. presented a good house. *For the Love of You* 2.

ST. MARYS—WRIGHT'S OPERA HOUSE (C. R. Wright, manager): *Wise Owl* from the West 20.

BURLINGTON—GRAND OPERA HOUSE (Mrs. W. K. Walker, manager): *East Lynne* Dec. 29. *The Power Behind the Throne* 1. *Daniel Sull* 4. *Kollar's* 8.

WATKINS—OPERA HOUSE (Goldsmith and Wood, manager): *Mr. Henry's Minstrels* 2.

WATKINS—OPERA HOUSE (W. E. Walker, manager): *Wise Owl* from the West 20.

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DATES AHEAD.

POLYGRAPH COMPANIES

A BELL BOY: Morris, Wash., Dec. 31-Jan. 5.
A BELL BOY: Louisville, Ky., Dec. 31-Jan. 5.
A BELLYACHE: Eastern: Billy Clegg, mgr.; Hobo
of Music, Inc., 1; Anderson 2; Whitewater
Falls 2; Portland 5; Waukegan 1, 7; Westerly
1; Worcester 11; Worcester 11; Norton 1, 12.
A BETTER TIME: Western: Morrissey H. Norton, Eng.;
Stockford, Col., Jan. 1; Akron 2; Redding 3; Chey-
enne 4; Denver 5; El Paso 6; Woodward 10; Sun-
shine 11; Stockton 12; San Francisco 14-19.
A CALL TO ROME: Gus Follmer, mgr.; Matteson
Ind., Jan. 1; Charleston 2; Akron 3, 6; Bay 4;
Bloomington 5; Dowagiac 6; Elkhart 7; Charlotte 8;
Lansing 9, 19.
A CANALIER OF FRANCE: Chapman Brothers,
mgrs.; Warren, O., Jan. 1; Duran 2; Elgin 3;
Fenton 4; Bowling Green 5.
A DAY AND A NIGHT: Wm. H. Gandy, prop.;
Duluth, Minn., Jan. 1; Ashland Wis., 2; Houghton
Mich., 3; Calumet 4; Neenah 5.
A FEMALE CHIMMEE: W. H. Winslow, mgr.;
London, Ont., Jan. 1; Chatham 2; St. Thomas 3;
Stratford 4; Guelph 5; Toronto 7-12.
A GUILTY MOTHER: Jersey City, N. J., Dec. 31-
Jan. 5.
A HOMESPUN HEART: Harris and Floyd, mgrs.;
Rome, N. Y., Jan. 1; Amsterdam 2; Gloversville 3;
Troy 7; Tonawanda 8; Norwich 9; Port Jervis 10;
Poughkeepsie 12; Albany 14-16.
A HOT OLD TAIL: The Rays; Edgar Selden, mgr.;
Cleveland, O., Dec. 31-Jan. 5.
A HOT OLD TIME: Eastern: Roland G. Gray, mgr.;
Lancaster, Pa., Jan. 1; York 2; Lebanon 3; Harris-
burg 4; Mahanoy City 5.
A MERRY CHASE: Will F. Gardner, mgr.; Atlantic
Ind., Jan. 1; Carroll 2; Denton 3; Edna Grove 4; Sioux
City 5; Cherokee 7; Lake City 8; Clear Lake 9; Avoca 10;
Ruthven 11; Emmetsburg 12; Estherville 14;
Spencer 15.
A MILK WHITE FLAG: Ft. Worth, Tex., Jan. 1;
Galena 2; Sherman 3; Denison 4; Paris 5; Hot
Springs, Ark., 7; Little Rock 8; Ft. Smith 9; Joplin
Mo., 10; Galena, Kan., 11; Ft. Scott 12; Ottawa
13; Parsons 15; Winfield 16; Arkansas City 17;
Wellington 18; Wichita 19.
A MILLION A MINUTE: H. D. Grahame, mgr.;
Pittston, Pa., Jan. 1; Ashland 2; Danville 3; Blooms-
berg 4; Mt. Carmel 5; Shamokin 7; Seven Falls, N.
Y., 10; Waterford 11; Lyons 12.
A NIGHT AND A DAY: Duluth, Minn., Jan. 1; Ash-
land Wis., 2; Houghton, Mich., 3; Calumet 4;
Neenah 5; Escanaba 7; Appleton, Wis., 9; Mani-
towoc 10; Sheboygan 11; Racine 12; Pern, Ill., 13;
Laconia 14; Joliet 15; Bloomington 16; Ottawa 17;
Iowa 18; Sterling 19.
A PEACE RELATION: Alden Bass; Fred C. Berger,
mgr.; Racine, Wis., Jan. 1; Michigan City, Ind., 3;
Auburn 4; Bryan, O., 5; Delphos 7; Findlay 8; Upper
Sandusky 9; Shelby 11; Norwalk 12; Elvira 14;
Laurel 15; Ashland 16; Dunkirk, N. Y., 17; War-
ren, Pa., 18; Oil City 19.
A ROMANCE OF COON HOLLOW: Eastern: J. Henry
Roe, mgr.; New York city Dec. 31-Jan. 5.
A ROMANCE OF COON HOLLOW: (Western: M.
Brennan, mgr.); Huntington, W. Va., Jan. 1; Ash-
land, Ky., 2; Fronton, O., 3; Portsmouth 4; Jackson 5;
Winchester, Ky., 7; Mt. Sterling 8; Richmond 9;
Danville 10; Frankfort 11; New Albany 12; Ind., 12.
A RUN ON THE BANK: (Fusion) and St. John: Geo.
L. Chemelli, mgr.; Dallas, Tex., Jan. 1; Corsicana
2; Terrell 3; Paris 4; Denison 5; Sherman 7;
Gainesville 8; Ft. Worth 9.
A STRANGER IN A STRANGE LAND: (Thall
and Kennedy, mgr.); Portland, Ore., Dec. 30-Jan.
5; Sacramento, Cal., 9, 10; Santa Rosa 11; Vallejo
12; San Francisco 13-19.
A STRANGER IN NEW YORK: Kansas City Dec. 31-
Jan. 5.
A TRIP TO CHINATOWN: (Fred F. Wright, prop.);
Minneapolis, Minn., Dec. 21-Jan. 5; Des Moines, Ia.,
6-8; St. Joseph, Mo., 10-12; Kansas City 14-19.
A TRIP TO COUNTRY: Lincoln, Neb., Jan. 1, 2;
Belleville, Kan., 3; Fairbury, Neb., 4; Omaha 6-8;
St. Joseph, Mo., 10; Lawrence, Kan., 11; St. Louis,
Mo., 14-19.
A TRIP TO THE CIRCUS: (Hamilton's); Hamilton,
Mo., Jan. 1; Louisiana 2; Palmer 3; Brookfield 4.
A VAUDREUIL DE FRANCE (N. Appell, mgr.); Jackson,
Mich., Jan. 1; Kalamazoo 2; Ft. Wayne, Ind., 3, So-
beld 5.
A WISE GUY: (Geo. B. Reno, mgr.); Chicago, Ill.,
Dec. 31-Jan. 5; Detroit, Mich., 7-12; Cleveland, O.,
14-19.
A WISE WOMAN: Marie Lamer; Leslie Davis,
mgr.; New Castle, Pa., Jan. 1; Meadville 3; Shep-
field 4; DuBois 5.
A WOMAN IN THE CASE: (Al. J. Bush, mgr.);
Washington, D. C., Jan. 1; Signorey 2; What Cheer
3; Oklahoma 4; Oklahoma 5; Newton 7; Grinnell 8;
Topeka 9.
ACROSS THE PACIFIC: H. C. Blaney; E. W. Fuller,
mgr.; Baltimore, Md., Dec. 31-Jan. 5.
ADAMS, MAUDE: (Chas. Frohman, mgr.); Brooklyn,
N. Y., Dec. 31-Jan. 5.
ALEX. VIOLA: New York city Dec. 31-Indefinite.
ALL ON ACCOUNT OF ELIZA: Louis Mann and
Clara Lipman; Rich and Harris, mgrs.; Schenec-
tady, N. Y., Jan. 1.
ALVIN JOSLIN: Woods, In., Jan. 1.
AMERICAN THEATRE STOCK: (Henry W. Green-
well, mgr.); New York city Sept. 1-Indefinite.
AN AFRICAN KING: (Chas. E. Blaney, mgr.); Holly-
oke, Mass., Jan. 2.
AN AMERICAN GENTLEMAN: Wm. Bonelli; W.
R. Butterfield, mgr.; Milwaukee, Wis., Dec. 31-
Jan. 5.
ARIZONA: (Kirk La Shelle and Fred R. Hamlin,
mgrs.); New York city Sept. 10-Jan. 5.
ARIZONA: (Western: Kirk La Shelle and F. R. Ham-
lin, mgrs.); St. Louis, Mo., Dec. 31-Jan. 5.
ARNOLD STOCK: (J. F. Arnold, mgr.); San Antonio,
Tex., Dec. 22-Jan. 5; Brenham 7-12; Corsicana 14-19.
AT PINETY RIDGE: (M. O. Higgins, mgr.); Johnstown,
Pa., Jan. 1; Philadelphia 7-12; Harrisburg 3; Lebanon
4; Lancaster 5; Philadelphia 7-12; Chester 14; Tren-
ton, N. J., 15; Elizabeth 16.
BALDWIN-MELVILLE STOCK: (Northern): Cin-
cinnati 6; Indianapolis 6; Indianapolis 7.
BALDWIN-MELVILLE STOCK: (Southern): New Or-
leans, La., Nov. 1-Indefinite.
BARBARA FRITCHIE: Memphis, Tenn., Dec. 31-
Jan. 2.
BEAT HUR: (Geo. Brooks, mgr.); Boston, Mass., Dec.
17-Jan. 5.
BEGGAR'S GOOPFLIN: (Maurice Gran, mgr.);
Philadelphia, Pa., Dec. 31-Jan. 12; Washington, D.
C., 14-19.
BEGGAR'S GOOPFLIN: (Delcher and Hemmey-
Burke, Mont., Dec. 29-Jan. 1; Anaconda 2; Helena
3; Great Falls 4; Missoula 5; Bozeman 7; Living-
stone 8; Billings 9; Miles City 10; Glendive 11;
Dickson, N. D., 12; Bismarck 14; Jamestown 15;
Valley City 16; Fargo 17.
BURDACH'S MARIE: (The Battle of the Strong;
Daniel V. Arthur, mgr.); Washington, D. C., Dec.
31-Jan. 5.
CARTER AND SMITH STOCK: Paterson, N. J., Dec.
31-Jan. 5.
CARTER, MRS. LESLIE: (Chas. Frohman, mgr.);
Philadelphia, Pa., Dec. 31-Jan. 5.
CAUGHT IN THE WEB: (W. C. Elmendorf, mgr.);
Chicago, Ill., Dec. 20-Jan. 12.
CHAMPION: CHAS. K. Frank L. Raymond, mgr.;
Newton, N. J., Dec. 31-Jan. 5.
CHATTANOOGA: Iowa Falls, Ia., Jan. 1.
CLARK, CRESTON: York, Pa., Jan. 1; Milton 2;
Williamsport 3; Danville 4; Shamokin 5.
CLARK, HARRY CARMICHAEL: (What Did Tom-
mies Do?); Vancouver, B. C., Jan. 1, 2; Seattle,
Wash., 3-5; Spokane 7, 8; Wallace 9, 10; Great
Falls, Mont., 11; Helena 12; Butte 13-15; Anaconda
16; Roseman 18; Livingston 19.
CLEMENT, CLAY: Sandusky, O., Jan. 1; Bayview 2;
Upper Sandusky 3; St. Mary's 4; Piqua 5; Hamilton
7; Springfield 8; Xenia 9; Maysville, Ky., 10; Paris
11; Frankfort 12; Louisville 14-16; Bowling Green,
17; Nashville, Tenn., 18, 19.
COLLIER, WILLIAM: (Smyth and Perley, mgrs.); De-
troit, Mich., Dec. 21-Jan. 5.
COMEDY THEATRE STOCK: (M. J. Jacobs, mgr.);
Newark, N. J., Sept. 5-Indefinite.
COMING AT GREEN'S: (M. O. Higgins, mgr.);
Snow Hill, Mich., Jan. 1; Bay City 2; Flint 3; Ann
Arbor 4; Ypsilanti 5; Jackson 7; Easton 8;
Findlay 9; Lima 10; Sandusky 11; Zanesville 12.
CRANE, WM. H.: David Burum; (Chas. Frohman,
mgr.); New York city Oct. 1-Indefinite.
CROSBY, HENRIETTA: (Mistress: Nell); Mandie
Crosby, mgr.; New York city Oct. 9-Indefinite.
DAVY CROCKETT: (F. M. Gardner, mgr.); Okemah,
Ok., Jan. 1; Burlington 2; Ft. Madison 3; Keokuk 4;
Ottumwa 5; St. Louis, Mo., 7-19.
DE TROYNE, ELsie: (Edw. G. Hinschaug, mgr.);
St. Paul, Minn., Jan. 12-15.
DEVIL'S ACTION: (George III, Dec. 31-Jan. 5.
DIKSON, CHARLES: Detroit, Mich., Dec. 20-Jan. 5;
Muncie, Ind., 7; Lafayette 8; Terre Haute 9; Frank-
fort 10; Logansport 11; Marion 12; St. Louis, Mo.,
14-19.
DONNELLY STOCK: Henry V. Donnelly, mgr.; New
York city Sept. 17-Indefinite.
DOWNING, ROBERT: (E. A. Well, mgr.); Topeka,
Kan., Jan. 1.
DRINK'S HORSE: (Martin Golden, mgr.); Waterbury
Corp., Dec. 31-Jan. 2; New Haven 3-5; New York
city 7-12.
DRYDEN ON THE FARM: (H. W. Link, mgr.); Canan-
daigua, N. Y., Jan. 1; Watkins 2; Penn Yan 3; Le-
ader 4; Geneva 5.
DUNDER, MARIE: New York city Dec. 23-In-
definite.
DURE, JOSEPH: New York city Sept. 10-Jan. 5.
DUMPT'S JURLEE: (Frank W. Nelson, mgr.); Con-
shohocken, O., Jan. 1; Lakewood 2; Woodland 10.
EMPIRE THEATRE STOCK: (Wm. H. Froehne, mgr.);

PURKINS, WALTER (The Man from Mexico): Will O. Wheeler, mgr.; New London, Conn., Jan. 1. Portland, Me., 4. 5. Boston 2. Rockford 8. Tulsa 2. Augusta 10. Binghamton 11.

POVERTY ROW: Aurora, Ill., Jan. 1. Ottawa 2. Peoria 3. St. Louis 4. Cleveland 5.

PRIVATE JOHN ALLEN (Chas. B. Stanford): Sedalia, Mo., Jan. 1. Carrollton 2. Kansas City 3-5. Leavenworth 7. St. Joseph 8. Falls City, Neb., 9. Decatur 10. Nebraska City 11. Lincoln 12. Fremont 14. Norfolk 15. Sioux 16. York 18. Omaha 19. Des Moines, Ia., 22.

QUO VADIS (E. J. Carpenter's): Nashville, Tenn., Jan. 2. Pittsburg 3. Mt. Sterling 4. Carthage 5.

QUO VADIS (Alden Bennett's; Col. H. J. Bernard, mgr.): Wellington, Kan., Jan. 1. Winfield 2. Perry, Ok., 6. Ter. 3. Guthrie 4. El Reno 5.

QUO VADIS (Whitney and Knowles): Western: C. K. Richards, mgr.; Quincy, Ill., Dec. 31-Jan. 1. Hannibal, Mo., 2. Joplin 4. Springfield 5. Ft. Smith, Ark., 7. Paris, Tex., 8. Dawson 9. Sherman 10. Dallas 11. 12.

QUO VADIS (Whitney and Knowles): Chicago, Ill., Dec. 10-indefinite.

RAILROAD JACK (R. Guy Conftman, mgr.): Monroe, Mo., Jan. 1. La Plata 2. Edina 3.

REHAN, ADA (Sweet Nell of Old Drury): New York city, Dec. 21-indefinite.

REMEMBER THE MAINE (Lincoln J. Carter's): Scranton, Pa., Dec. 31-Jan. 2.

RIP VAN WINKLE (Thomas Jefferson): Ft. Wayne, Ind., Jan. 1. Huntington 2. Wahaca 3. Peru 4. Hartford 5. Danville, Ill., 6. Lafayette, Ind., 9. Matoon, Ill., 10. Puma 11. Decatur 12.

ROBINSON STOCK (W. A. Robinson and H. S. Stanley, mgrs.): Cambridge, Mass., Dec. 31-Jan. 4.

ROBISON, STEPHEN (P. V. Arthur, mgr.): Boston, Mass., Dec. 21-indefinite.

ROGERS BROTHERS: Chicago, Ill., Dec. 21-indefinite.

ROYAL LILIPUTIANS (Geo. Hill): Thomas R. Henry, mgr.; Jersey City, N. J., Dec. 31-Jan. 5. New York city 7-12.

REPORT OF BENTZAU (Howard Gould): Wallace, Minn., mgr. 1. Paxton, O., Jan. 1. Springfield 2. Lafayette, Ind., 4. Decatur, Ill., 5. Danville 7. Springfield 9. Peoria 10. Oskaloosa, Ia., 11. Des Moines 12. Omaha, Neb., 13. 14. St. Joseph, Mo., 16. Kansas City 17. 19.

RUSSELL, ANNIE (A Royal Family): Chas. Frohman, mgr.; New York city Sept. 5-indefinite.

SHANTYTOWN (H. A. Mayo, mgr.): Booneville, N. Y., Jan. 7. Louisville 8. Governor 10. Canton 11.

SHENANDOAH: San Francisco, Calif., Dec. 30-Jan. 2. Ogden, U. S., Salt Lake City 9. 10. Denver, Col., 11-19.

SHERLOCK HOLMES (No. 2; Chas. Frohman, mgr.): Grand Rapids, Mich., Jan. 1. Ann Arbor 3.

SHOE ACEES (Horn's): William B. Gross, mgr.; Springfield, Ill., Jan. 4. Alton 5. St. Louis, Mo., 7-12. Evansville, Ind., 13. Kansas City, Mo., 14-19.

SHUBERT STOCK: Buffalo, N. Y., Sept. 10-indefinite.

SHERIA (W. J. Fielding, mgr.): Detroit, Mich., Dec. 31-Jan. 5.

SI PLUNKARD (J. C. Lewis; Bob Mack, mgr.): Louisville, Ky., Jan. 1. Mexico 2. Montgomery City 3. Columbia 4. Mobile 5.

SOUTHERN, E. H.: Chicago, Ill., Dec. 31-Jan. 19.

SPOTTING LOVE (Walter Sanford, mgr.): Washington, D. C., Dec. 31-Jan. 5.

STEVENS STOCK (Lander Stevens, prop. and mgr.): Oakland, Cal.-indefinite.

SULLY, DANIEL (Willis F. Bover, mgr.): Trenton, N. J., Jan. 1. Oneonta 2. Pittston, Pa., 3. Wilkes-Barre 4. Carbondale 5. Scranton 7. Binghamton, N. Y., 8. Utica 9. Syracuse 10. Glens Falls 11. Amsterdam 12.

TENNESSEE'S PARTNER (Arthur C. Alston, prop. and mgr.): Springfield, Mo., Jan. 1. Joplin 2. Pittsburg, Kan., 3. Chanute 4. Ottawa 5. Kansas City, Mo., 6-12. St. Joseph 13. 14. Preston, Ia., 15. Des Moines 16. 17. Iowa City 18. Moline, Ill., 19.

THAMON SER STONE (Edwin Thamson, mgr.): Milwaukee, Wis., Aug. 27-indefinite.

THE ANGEL OF THE ALLEY (Sullivan and Harris, prop.; W. J. Fielding, mgr.): Denver, Col., Dec. 30-Jan. 5. Pueblo 7. Colorado Springs 8.

THE BLACK DIAMOND EXPRESS (Devere and Victor): Cannonsville, Pa., Jan. 1. New Kensington 2. Tarentum 3. Indiana 4. So. Fork 5. Somerset 7. Meyersdale 8. Bedford 9. Everett 10. Homestead 11. THE CHRISTIAN (Western: Liebler and Co.; John M. Hickey, mgr.): Evansville, Ind., Jan. 1. Akron, Ill., 2. Columbia, Mo., 3. Topeka, Kan., 4. Hutchinson 5. Denver, Col., 7-10. Greeley 11. Cheyenne, Wyo., 12. Colorado Springs, Col., 13. Pueblo 15. Cripple Creek 16. 17. Leadville 18. Aspen 19.

THE COUNTY FAIR (Neil Burgess): Schenectady, N. Y., Jan. 6.

THE DAIRY FARM (Eastern: J. H. Wallack, mgr.): Troy, N. Y., Dec. 31-Jan. 1. Glens Falls 2. Johnstown 3. Auburn 5.

THE DAIRY FARM (Western): Cincinnati, O., Dec. 21-Jan. 5. Dayton 7-12. Columbus 14-19.

THE DOCTOR'S WARM RECEPTION (H. A. Alberstrom; Gus Bernard, mgr.): Sharon, Pa., Jan. 1. Allentown, O., 2. New Philadelphia 3. Massillon 4. Salem 5. Youngstown 7. Leontonia 8. Canton 9. Ashland 10. Worcester 11. Warren 12.

THE ELEVENTH HOUR (Lincoln J. Carter's; Fredric Knobell, mgr.): Indianapolis, Ind., Dec. 31-Jan. 2. Richmond 3. Hamilton 6. 4. Springfield 5. Columbus 7-9. Dayton 10-12. Cincinnati 14-19.

THE FAST MAIL (Lincoln J. Carter; Edmund May, mgr.): Hastings, Neb., Jan. 1. Schuyler 2. Wahaca 3. Nebraska City 4. Bismarck, N.D., 5. Lewiston 6. Burton 7. Lawrence 8. Garnett 9. Pecos 10. Pittsburgh 11. Independence 12.

THE GAMEKEEPER (Smith & Rubin): Bowland and Clifford, mgrs.; Lynn, Mass., Dec. 31-Jan. 2. Chelmsford 4. Waltham 4. Marlboro 5. Worcester 7-12.

THE GIRL FROM MAXIM'S: St. Paul, Minn., Dec. 31-Jan. 5.

THE GIRL FROM UP THERE (Edna May; Chas. Frohman, mgr.): Providence, R. I., Dec. 31-Jan. 5.

THE GREAT WHITE DIAMOND (Walter Essler, mgr.): Worcester, Mass., Dec. 31-Jan. 5. Philadelphia, Pa., 7-12. Johnston 13-19.

THE GAMEKEEPER (Smith & Rubin): Bowland and Clifford, mgrs.; Lynn, Mass., Dec. 31-Jan. 2. Chelmsford 4. Waltham 4. Marlboro 5. Worcester 7-12.

THE GIRL FROM MAXIM'S: St. Paul, Minn., Dec. 31-Jan. 5.

THE HEART OF CHICAGO (Ed. W. Rowland, mgr.): Vandegrift, Pa., Jan. 1. Codic, O., 2. Cambridge 3. Lancaster 4. Xenia 5. Cincinnati 7-12.

THE HEART OF MARYLAND (David Robeson, prop. and mgr.): De Moines, Ia., Jan. 1. Manhattan 2. Sioux City 3. Sioux Falls, S. D., 4. Mankato, Minn., 5. St. Paul 7-12. Minneapolis 14-19.

THE HONEST BLACKSMITH (John Fitzsimmons, Pares G. Williams, mgr.): Springfield, Mass., Dec. 21-Jan. 1. Waterbury, Conn., 2. Bridgeport 3. Milford 4. Waterbury 5. New Haven 7. Hartford 8. New Britain 9. Norwich 10. Fall River, Mass., 11. Worcester 12.

THE HOUSE THAT JACK BUILT (Broadhurst Bros., mgr.): New York city Dec. 24-indefinite.

THE IVY LEAF (Ed. O. Johnson, mgr.): Madison, O., Jan. 1. Salem 2. Leetonia 3. Chicago, Ill., 7-12.

THE KATZENJAMMER KIDS: Wheeling, W. Va., Dec. 31-Jan. 2. Martin's Ferry, O., 3. Toronto 4. Toledo 6-9. Dayton 10. Urbana 11. Springfield 12. Cincinnati 14-19.

THE LADDER OF LIFE (J. N. Blanchard, mgr.): Ottawa, Can., Dec. 31-Jan. 2.

THE LIMITED MAIL (Elmer F. Vance, mgr.): Lansing, Mich., Dec. 31-Jan. 2. Muskegon 3-5. Grand Rapids 6-9. Kalamazoo 10-12. Saginaw 14-16. Bay City 17-19.

THE LITTLE MINISTER: Minneapolis, Minn., Dec. 31-Jan. 3.

THE MAN FROM MEXICO (Geo. C. Boniface, Jr.; Broadhurst Bros., mgrs.): Cedar Rapids, Ia., Jan. 1. Iowa City 2. Dubuque 3. Freeport 4. Rockford 5.

THE MAN FROM THE WEST (J. P. Egan, mgr.): Philadelphia, Pa., Dec. 31-Jan. 5.

THE MISSOURI GIRL (Fred Raymond, mgr.): Topeka, Kan., Jan. 1. Wichita City 2, 2. Ft. Scott, Kan., 3. Weir City 4. Pittsburgh 5. Columbus 6. Cartersburg, Mo., 7. Joplin 8. Galena, Kan., 9. Rich Hill, Mo., 10. Butler 11. Waukesha 12. Clinton 13. Sedalia 14. Jefferson City 15. St. Louis 16-22.

THE NIGHT BEFORE CHRISTMAS (W. B. Merrill, mgr.): Cincinnati, O., Dec. 31-Jan. 5.

THE OLD HOMESTEAD (Oscar Thompson): New York city Dec. 24-indefinite.

THE POWER BEHIND THE THRONE: Burlington, Vt., Jan. 1. Barre 2. Brattleboro 3. No. Adams, Mass., 4. Holyoke 5. Providence, R. I., 14-19.

THE PRISONER OF ZENDA (Sholom Bros., mgrs.): Little Falls, N. Y., Jan. 1. Biron 5. N. Adams, Mass., 7. Pittsfield 8. Saratoga 10. Greenfield 14.

THE PRISONER OF ZENDA (Munro and Sago): Wichita, Kan., Jan. 1. Hutchinson 2. Newton 3. Emporia 4. Junction City 5. Beatrice, Neb., 7. Nebraska City 8. Pratt 9. Wahoo 10. Fremont 11. Omaha 12. Lincoln 14. Grand Island 15. Hastings 16. Kearney 17. Cheyenne, Wyo., 18. Greeley, Col., 19.

THE REAL WIDOW BROWN (Phil L. Tippett, mgr.): Des Moines, Ia., Dec. 25.

THE ROUNDERS: Zanesville, O., Jan. 2. Akron 3.

THE ROYAL BOX (Andrew Robson, Edward L. Bloom, mgr.): Peoria, Ill., Jan. 1. Kankakee 2. Champaign 3. Mattoon 4. Evansville, Ind., 5.

THE SIGN OF THE CROSS: Cleveland, O., Dec. 31-Jan. 5.

THE SOLDIER'S QUEEN (Josephine Sabell): Birmingham, Ala., Dec. 31-Jan. 1.

THE SORROWS OF SATAN (Western: W. A. Brady, mgr.): Grand Forks, N. D., Jan. 1.

THE SPAN OF LOVE (Lewis Donatetta, mgr.): Bethlehem, Pa., Jan. 1. Nazareth 2. Scranton 3-5. Milton 7. Lewistown 8. Greenfield 9. Mt. Pleasant 10. Connellsville 11. Uniontown 12. Belle Vernon 13. Butler 15. Washington 16. Coatesburg 6. 17.

THE STEAM LAUNDRY (Willis Ross, mgr.): Temple, Tex., Jan. 1. Mexia 2. Calvert 3. Hearne 4. Bryan 5. Navasota 7.

THE STILL ALARM (Harry Lacy): Philadelphia, Pa., Dec. 21-Jan. 5.

THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Derby, Conn., Jan. 1. Torrington 2. Winsted 4. So. Norwalk 5. New Haven 7-9. Bridgeport 10-12. Stamford 14. Meriden 15. Hartford 16. Waterbury 17-19.

THE THREE BUSKEETERS (Harry Gleiter, John S. Hoberty, mgr.): Raleigh, N. C., Jan. 1. Goldsboro 2. Durham 3. Greensboro 4. Charlotte 5. Spartanburg 6. C., 6. Columbia 8. Florence 9. Augusta, Ga., 10. Savannah 11. 12.

THE THREE OF LEIPSIC (E. N. McDonald, mgr.): Columbus, O., Dec. 31-Jan. 2. Marion 3. Carey 4. Sandusky 5. Detroit, Mich., 7-12.

THE TYRANT OF TEARS: Sandusky, O., Jan. 3.

THE VILLAGE PARSON: Hoboken, N. J., Dec. 31-Jan. 2.

THE VILLAGE POSTMASTER (Eastern: J. Wesley Rosequist, mgr.): New York city Dec. 17-Jan. 5.

TRIOPE, CLARA: San Antonio, Tex., Nov. 4-indefinite.

TWO MARRIED MEN (Chas. E. Schilling): Centerville, Ia., Jan. 4.

TWO MARRIED WOMEN (Johnson and Co., mgrs.): Oklahoma City, Ok., 1. Ft. Jan. 1. El Reno 2. Henry 3. Enid 4. Kingfisher 5. Ponca City 7. Wellington, Kan., 8. Winslow 10. Enoka 11. Fredonia 12. Chanute 14. Independence 15. Coffeyville 16.

UNCLE JACK SPRUCEY (Western: L. H. Hermann, mgr.): Sacramento, Calif., Dec. 31-Jan. 5. San Francisco 7-12.

UNCLE TOM'S CABIN (Al. W. Martin's; Eastern: Chas. L. Walters, mgr.): Holyoke, Mass., Dec. 30-Jan. 2.

UNCLE TOM'S CABIN (Al. W. Martin's; Western: Geo. D. Walters, mgr.): Elkhorn, Ia., Jan. 1.

UNCLE TOM'S CABIN (Sturtz's): Amherst, Conn., Jan. 1. Sackville 2. Duxbury 3.

UNCLE TOM'S CABIN (Eller's): Alexandria, Minn., Jan. 2. Faribault 3. N. D., 5.

UNCLE TOM'S CABIN (Stetson's; Western: Wm. Kibb, mgr.): Indianapolis, Ind., Jan. 1. Washington 2. Columbus 3. No. Albany 5. Belleville, Ill., 6. Quincy 8. Indianapolis 8. Indianapolis 9. Indianapolis 10. Decatur 11. Springfield 12. Jacksonville 13. Quincy 15. Macomb 16. Canton 17. Peoria 18. Peoria 19.

UNCLE TOM'S CABIN (Stetson's; Eastern: Leon Washburn, mgr.): New Bedford, Mass., Jan. 1.

VALENTINE STOCK: St. John, N. B., Dec. 25-indefinite.

VALENTINE STOCK: Toronto, Can., Aug. 25 indefite.

WALTERS, JULIE (Side Tragedy): Shreveport, La., Jan. 1. Ardmore, Ind., Ind. Ter., 2. Oklahoma City 4. Windfall, Kan., 5. Wichita 7. Clay Centre 8. St. Joseph, Mo., 9. Trenton 10. Quincy, Ill., 11. Canton 12. Chicago 14-19.

WAY DOWN EAST (No. 1: W. A. Brady, mgr.): Philadelphia, Pa., Dec. 31-Jan. 12.

WAY DOWN EAST (No. 2: W. A. Brady, mgr.): Bridgeport, Conn., Dec. 31-Jan. 2.

WAY DOWN EAST (No. 3: W. A. Brady, mgr.): San Diego, Calif., Jan. 1. Santa Ann 2. Pasadena 3. Los Angeles 4. San Francisco 7-26.

WHAT HAPPENED TO JONES (Broadhurst Bros., Mrs. May, mgr.): Green Bay, Wis., Jan. 1. Appleton 2. Ashland 3. Fond du Lac 4. Sheboygan 5.

WHAT HAPPENED TO JONES (E. F. Brown, mgr.): Jacksonville, Fla., Jan. 1. St. Augustine 2. Sanford 3. Tampa 4. 5.

WHEN WE WERE TWENTY-ONE (Geo. Clark): Charleston, S. C., Jan. 1. Brunswick, Ga., 2. Jacksonville, Fla., 3. Albany, Ga., 5. Americus 7. Macon 8. Savannah 9. 10. Columbia, S. C., 11. Chattanooga, Tenn., 14. Nashville 16. 17. Memphis 18. 19.

WHERE IN CORN (Western: Elmer Walters, mgr.): Peoria, Ill., Jan. 1. Lincoln 6. Clinton 8. Decatur 9. Charleston 11. Terre Haute, Ind., 12.

WHO IS WHO (F. W. Stair, mgr.): So. Norwalk 7. Norwich 8. Middlebury 9. Hartford 10-12.

WHOSE BABY ARE YOU? (El Paso, Tex., Dec. 31-Jan. 1. Bisbee, Ariz., 2. Tucson 3. Phoenix 4. 5. Jerome 7. Williams 8. Winslow 9. Gallup, N. M., 10. Albuquerque 11. Raton 12.

WHY SMITH LEFT HOME (Broadhurst Bros., mgrs.): Norfolk, Va., Dec. 31-Jan. 1. Newport News 2. Petersburg 3. Richmond 4. 5.

WHY SMITH LEFT HOME (Broadhurst Bros.; S. L. Phayor, mgr.): Sacramento, Calif., Dec. 31-Jan. 2. Salt Lake, U. S. 3-5. Denver, Col., 6-12. Cripple Creek 13. Salida 14. Leadville 15. Colorado Springs 16. Pueblo 17. Atchison, Kan., 18. St. Joseph, Mo., 19.

WILLARD AND WALKER: Brooklyn, N. Y., Dec. 31-Jan. 5.

WILSON, AL. H. (The Watch on the Rhine): Toledo, Ohio, Dec. 30-Jan. 2. Fremont 3. Sandusky 4. Akron 5. Cleveland 7-12. Toronto, Can., 14-19.

WOMAN AGAINST WOMAN: Amsterdam, N. Y., Jan. 1.

REPERTOIRE COMPANIES

ALBRIGHT COMEDIANS: Sturgis, Ky., Dec. 31-Jan. 1. Uniontown 2, 3.

BABY STOCK (Eastern: Mittenthal Bros., mgrs.): Oil City, Pa., Jan. 1. New Castle 2-5. Johnstown 7-12. Altoona 14-19.

BENNETT-MOULTON (S. Geo. K. Robinson, mgr.): Plainfield, N. J., Dec. 31-Jan. 5. Orange 7-12. Hartford, Conn., 16-19.

BENNETT-MOULTON (JR.): Earl Burgess, mgr.): Porterville, Pa., Dec. 31-Jan. 3. Trenton, N. J., 7-12.

BENNETT-MOULTON (JR.): E. K. Moultion, mgr.): Brockton, Mass., Dec. 24-Jan. 5. New Bedford 7-19.

BON TON STOCK (Leyburn's; F. W. Vandervest, mgr.): Washington, Pa., Dec. 31-Jan. 5.

BRANDON THEATRE (Whit Brandon, mgr.): Cameron, Mo., Dec. 31-Jan. 5. Maysville 7-12. Lebanon, Kan., 14-19.

CARNEY STOCK: Corning, N. Y., Dec. 31-Jan. 5.

CARPENTER, FRANKIE (Gene Grady, mgr.): Lawrence, Mass., Dec. 31-Jan. 5. Lynn 7-12. Pittsburg 14-19.

CARROLL COMEDY: Butler, Pa., Dec. 31-Jan. 5.

CASE LISTER (Northern: H. H. Fisher, mgr.): Council Bluffs, Ia., Dec. 31-Jan. 5. Atchison, Kan., 7-12. Sedalia, Mo., 14-19.

CENTIFER, BILLIE (Alma Chester, mgr.): Binghamton, N. Y., Dec. 31-Jan. 5. Dover, N. H., 7-12. Taunton, Mass., 14-19.

CLAYTON, UNA (A. R. Simpkins, mgr.): Knoxville, Tenn., Dec. 31-Jan. 5.

COHAN GUYS: Punxsutawney, Pa., Dec. 31-Jan. 2. Johnstown 3-5. Hazelhurst 7-9. Kane 10-12.

COLUMBIAN COMEDY (C. H. Newell, mgr.): Titusville, Pa., Dec. 31-Jan. 5. Franklin 7-12. Ashtabula 9, 14-19.

CORNOY, MACK AND EDWARDS (Chas. F. Edwards, mgr.): Toronto, Ont., Dec. 31-Jan. 2. Welland 3-5. Alliance 7-9. Salem 10-12.

COSTUME CHIFFON STOCK (H. L. Taylor, mgr.): Portsmouth, N. H., Dec. 31-Jan. 5. Concord 7-12. Gloucester, Mass., 14-19.

CUTTER MILTON (Ed. Curran, mgr.): El Reno, Ok., T., Dec. 31-Jan. 5.

CURTISS COMEDY: Bolton, Tex., Dec. 31-Jan. 7. Smithville 7-12. Yoakum 14-19.

DALRYMPLE COMEDY: Sigourney, Ia., Dec. 31-Jan. 5. Centerville 7-12.

DAVIDSON, FRANK S.: Elkins, W. Va., Dec. 30-Jan. 3.

DAVIDSON STOCK CO. (A. E. Davidson, mgr.): Kenosha, Wis., Dec. 31-Jan. 2. Elgin, Ill., 3-5. Oshkosh 7-12.

DE LEON'S COMEDIANS (Ed. C. Ward, mgr.): Baton Rouge, La., Dec. 31-Jan. 5. Atchison, Kan., 7-12.

DE VILLENECHE, CHESTER STOCK (Chas. L. Walter, mgr.): Wilkes-Barre, Dec. 31-Jan. 5. Carbonia 7-12.

DE VOSS, FLORA (Hadley and Rothour, mgrs.): Montevideo, Ia., Dec. 31-Jan. 5.

DEMOND-FULLER: Key West, Fla.-indefinite.

ELLEN'S COMEDIANS (C. Harris Eldon, mgr.): Findlay, O., Dec. 31-Jan. 5. Bucyrus 7-12. Bellville 14-19.

EWWOOD STOCK (R. J. Erwood, mgr.): Piedmont, W. Va., Dec. 31-Jan. 5. Grafton 7-12.

EWING-TAYLOR (Albert Taylor, mgr.): Marshall, Tex., Dec. 31-Jan. 5. Corsicana 7-12. Tyler 14-19.

FERRIS' COMEDIANS (Dick Ferris, mgr.): Joseph, Mo., Dec. 31-Jan. 5. Lincoln, Neb., 7-12. Beatrice 14-19.

GRINER STOCK (Wm. Stamford, mgr.): Pittston, Pa., Dec. 24-29. Hazleton 31-Jan. 3. York 7-12. Elmira, N. Y., 14-19.

HARCOEUR COMEDY (Ethel Fuller, Chas. E. Harcoeur, mgr.): Portland, Me., Dec. 31-Jan. 5.

HAWTHORN STOCK: Dick Ferris, prop.; Chas. A. White, mgr.): Davenport, Ia., Dec. 31-Jan. 5. So. Bend, Ind., 7-12.

HEFFLER, JACK STOCK: Binghamton, N. Y., Dec. 31-Jan. 5. Elmira 7-12. Tonawanda 14-19.

HOLDEN COMEDY: McKeever, Pa., Dec. 31-Jan. 5.

HOLLIS, LORETTE: Hornellsville, N. Y., Dec. 31-Jan. 2. Franklinville, Pa., 3-5. Jamestown, N. Y., 7-9.

HORNADY-BORSET: Marion, Ind., Dec. 31-Jan. 5. Lancaster, Pa., 7-10.

KEMBLE AND SINCLAIR COMEDY (Geo. Kemble, prop.; Chas. Sinclair, mgr.): Florence, Kan., 3-5. Olmsted, O., Dec. 31-Jan. 5. Olmsted 14-19.

KIESTONE DRAMATIC (McGill and Shipman): Petersburg, W. Va., Dec. 31-Jan. 5. Sisterston 7-12. Bellville, O., 14-19.

KING DRAMATIC (Kirby Brown; N. Appell, mgr.): Monteagle, Tenn., Dec. 31-Jan. 5. Richmond 7-12.

KING DRAMATIC (Lawrence Gentett; N. Appell, mgr.): Haverhill, Mass., Dec. 31-Jan. 5. Nashua, N. H., 7-12.

KIWI SKAGUEVILLE (Cap. Skagway, mgr.): Skagway, N. Y., Dec. 31-Jan. 5. Tarrytown 7-12.

KIUMI BEARNA: Mobile, Ala., Dec. 31-Jan. 5.

KLAUSE TAYLOR: Houston, Tex., Dec. 31-Jan. 5.

LUNGS, LILLIAN STOCK (Frank J. Dean, mgr.): South Bend, Ind., Dec. 31-Jan. 5.

MAC AVILLY AND PATTON: Nashua, N. H., Dec. 31-Jan. 5. Manchester 7-12.

MACK WILHELM: McComb, Miss., Dec. 31-Jan. 5.

MADISON SQUARE THEATRE (J. W. Buckley, mgr.): Madison, Wis., Dec. 31-Jan. 5.

MARKS' REELS (C. P. W. Marks, mgr.): Janesville, Wis., Dec. 31-Jan. 5.

MARSHALL COMEDY: Birmingham, Ala., Dec. 21-Jan. 5.
ROSE STOCK (de Conte and Fletcher, mgrs.); Ft. Smith, Ark., Dec. 21-Jan. 5.

MURRAY COMEDY: Clinton, Ia., Dec. 21-Jan. 5.

WEERS, HEENE (Wm. M. Myers, mgr.); Altoona, Pa., Dec. 21-Jan. 5; Shenandoah 7-12; Shamokin 18-19.

WHITTLE AND HARPER (G. J. Glasgow, mgr.); Columbus, Miss., Dec. 21-Jan. 5.

PATTON, CORSE, COMEDY (G. T. Macaulay, mgr.); Boston, Mass., Dec. 21-Jan. 5; New London 7-12; Portland 18-24.

PATTON, CORSE, STOCK (David L. Hammag, mgr.); Northampton, Mass., Dec. 21-Jan. 5; Lowell 7-19.

PEPPER SPRINGS (E. V. Phelps, mgr.); Fall River, Mass., Dec. 21-Jan. 5; So. Norwalk, Conn., 7-12; Derby 14-19.

PRICE-ARLINGTON (Wm. N. Smith, mgr.); Chelsea, Ind., Ind., Dec. 21-Jan. 2; Vinton 3-5.

RIDGE, KATHLEEN (Alexander Blunden, mgr.); Lynn, Mass., Dec. 21-Jan. 5; Newport, R. I., 7-12; Providence, R. I., 14-19.

ROCKWELL DRAMATIC: Southbridge, Mass., Dec. 21-Jan. 5.

ROE-PENBERG (Geo. H. Penberg, mgr.); Kittanning, Pa., Dec. 21-Jan. 5.

ROWE-KING STOCK; New Bedford, Mass., Dec. 21-Jan. 5; Fitchburg 7-12.

RYAN, DANIEL C. (W. S. Bates, mgr.); Cumberland, Md., Dec. 21-Jan. 5; E. Liverpool, O., 7-12; Wheeling, W. Va., 14-19.

SCHAFFER AND MORRIS STOCK; Batavia, N. Y., Dec. 21-Jan. 5.

SCHILLER STOCK (E. A. Schiller, mgr.); Portsmouth, N. H., Dec. 21-Jan. 5.

SHANNON, HARRY (Harry Shannon, mgr.); Battle Creek, Mich., Dec. 21-Jan. 5.

SHEA, THOMAS E. (Albert, N. Y., Dec. 21-Jan. 5).

SHERMAN, ROBERT (Rich Hill, Mo., Dec. 21-Jan. 5).

SHERMAN STOCK (G. Hill, mgr.); Hillsboro, Tex., Dec. 21-Jan. 5; Temple 7-9; Taylor 14-19.

SPOONER DRAMATIC (F. E. and Alice, W. D. Hargan, mgr.); Utica, N. Y., Dec. 21-Jan. 5; Oneida 7-12.

SPONNERS, THE (Edna May and Celia); Newburg, N. Y., Dec. 21-Jan. 5; Yonkers 7-12; Poughkeepsie 14-19.

STANDARD STOCK (Jacobs and Stormberg, props.); Kenton, O., Dec. 21-Jan. 5.

THREE SPOTS THEATRE; Arlington, S. D., Dec. 21-Jan. 5; Sioux City, Iowa, 14-19.

VAN LOOZ AND EATON; Charleston, W. Va., Dec. 21-Jan. 5; Marietta, O., 7-12; Zanesville 14-19.

VILLAIR ALLEN (Geo. Hashbrook, mgr.); Hawesville, Ky., Dec. 21-Jan. 5.

VINTON, MYRTLE (H. P. Bulmer, mgr.); Douglass, Wyo., Jan. 1-3.

WAITES COMEDY (K. R. Simmons, mgr.); Lowell, Mass., Dec. 21-Jan. 5; Port Huron, Mich., 7-19.

WILSON, GEO. W. (E. D. Davenport, mgr.); Poughkeepsie, N. Y., Dec. 21-Jan. 5; Troy 7-12.

WOMBLETT, JAMES; Stanton, O., Dec. 21-Jan. 5; Hollister 2; Santa Cruz 3; Salinas 4; San Luis Obispo 3; Bakersfield 17; Fresno 18.

OPERA AND EXTRAVAGANZA.

A SUNWAY GIRL (William Park, mgr.); Schenectady, N. Y., Jan. 2.

BLACK PAINT THOU BOURGEOIS (Voelkel and Nohm, mrs.); Memphis, Tenn., Dec. 31-Jan. 3.

CORALINE (M. W. Thompson); Washington, D. C., Dec. 5; New Orleans, La., 7-12; Baton Rouge 13; Lake Charles 14; Beaumont 15; Galveston, Tex., 16; Houston 17; Brownsville 18; Austin 19.

CASTLE SONGS; Chicago, Ill., Sept. 17-indefinite.

CASTLE SONGS (No. 2); St. Louis, Mo., Nov. 19-indefinite.

COLUMBIA COMIC OPERA; Asheville, N. C., Jan. 1-5; Bristol, Tenn., 7-12.

DANIELS, FRANK (Katie La Shelle, mgr.); Winona, Minn., Dec. 21-Jan. 5; Grand Forks, N. D., 2; St. Cloud, Minn., 3; Superior, Wis., 4; Duluth, Minn., 5; St. Paul 7-9; Minneapolis 10-12.

DE ANGELIS, ROBERT (Jefferson); New York city, Dec. 24-Jan. 19.

EIGHT BELLS (Byrne Bros.); Brooklyn, N. Y., Dec. 21-Jan. 5.

ELITE OPERA; Birmingham, Ala., Aug. 13-indefinite.

FLORODORA; New York city, Nov. 12-indefinite.

LA MAURE; Utica, N. Y., Jan. 2.

GRAN, MARIE; GRAND; New York city, Dec. 18-indefinite.

HAROLD SQUARE OPERA (Nelson and Kintzing, mgrs.); Triton, Ga., Jan. 1; Cordele 2; Millidgeville 3-5; Eatonton 7, 8; Athens 9; Gainesville 10.

HUMPTY DUMPTY; New York city, Dec. 20-Jan. 12.

JACK AND THE BEANSTALK; Wilkes-Barre, Pa., Jan. 1; March Chunk 2; Easton 3; West Chester 4; Cheyenne 5.

LA VOYAGE EN SUISSE; St. Paul, Minn., Dec. 31-Jan. 5.

METROPOLITAN ENGLISH GRAND OPERA (Manette Gray and Henry W. Savage, mrs.); Chicago, Ill., Dec. 24-Jan. 5; Pittsburgh, Pa., 7-12; Buffalo, N. Y., 14-16; Rochester 17, 18; Syracuse 19.

MISS NEW YORK, JR.; Indianapolis, Ind., Dec. 31-Jan. 5.

SAN TONY; Brooklyn, N. Y., Dec. 21-Jan. 5.

SUPERIOR STUDENTS; New York city, Dec. 21-Jan. 5; Baltimore, Md., 7-12.

THE BELLE OF BOHEMIA (Geo. W. Ledener, mgr.); Boston, Mass., Dec. 24-Jan. 5.

THE BELLE OF NEW YORK (S. S. Shubert, mgr.); San Francisco, Cal., Dec. 26-Jan. 5.

THE BURGOMASTER (Eastern); New York city, Dec. 21-Jan. 5.

THE BURGOMASTER (Western); Louisville, Ky., Dec. 30-Jan. 2; Richmond, Ind., 3; Akron 4; Indianapolis 5; Marion 6; Toledo 11, 12; Detroit, Mich., 14-19.

THE EVIL ONE (Mrs. E. Hale, N. Hale, Sidney E. Ellis, mrs.); Pittsburgh, Pa., Dec. 21-Jan. 5; 5; 15; 17; 19.

THE PRINCESS CHIC (Kirkle La Shelle, mgr.); Chicago, Ill., Dec. 17-Jan. 5.

WILSON, FRANCIS (Carl Baerney, mgr.); Newark, N. J., Dec. 21-Jan. 5.

VARIETY.

AMERICAN BURLESQUES (W. B. Watson, mgr.); Buffalo, N. Y., Dec. 21-Jan. 5.

AUSTRALIAN BURLESQUES (Alma C. Bryant, mgr.); Providence, R. I., Dec. 21-Jan. 5.

BEHMAN SHOW (W. C. Cameron, mgr.); Newark, N. J., Dec. 21-Jan. 5.

BIG SENSATION (Matt J. Flynn); Louisville, Ky., Dec. 21-Jan. 5.

BOHEMIAN BURLESQUES (Miner and Van, mrs.); St. Paul, Minn., Dec. 21-Jan. 5.

BOWTYME BURLESQUES; Kansas City, Mo., Dec. 21-Jan. 5.

BROADWAY BURLESQUES; New York city, Dec. 21-Jan. 5.

BUERKE AND CHASE; Syracuse, N. Y., Dec. 21-Jan. 5.

CITY CLUB (Mines); New York city, Dec. 21-Jan. 5.

COUNTY CLUB (Geo. W. Thompson); Providence, R. I., Dec. 21-Jan. 5; Boston, Mass., 7-12; Brookyn, N. Y., 14-19.

DAINTY DUCHESS; Cleveland, O., Dec. 21-Jan. 5.

DANTY PARADE (J. H. Barnes); Toledo, O., Jan. 2-5.

DEVILLE, SAM; Washington, D. C., Dec. 21-Jan. 5.

EUROPEAN SENSATION (Rush); Detroit, Dec. 21-Jan. 5.

FUGITIVE STARS; Cincinnati, O., Dec. 21-Jan. 5.

GAY BEEFTEAKS (G. F. Jacobs, mgr.); Brooklyn, N. Y., Dec. 21-Jan. 12.

GAY GRASS WHORES (Geo. W. Hogan, mgr.); Philadelphia, Pa., Jan. 2-5.

LAFAYETTE SHOW (Mrs. J. Morton, mgr.); Dayton, O., Dec. 21-Jan. 2; Columbus 3-5; Indianapolis, Ind., 7-12.

GAY NEW YORKERS; New Haven, Conn., Jan. 4.

DEVOT'S COMEDIES; Brooklyn, N. Y., Jan. 4; 7-12.

INDIAN MADNESS (Frank B. Carr, mgr.); Omaha, Neb., Dec. 21-Jan. 5.

NEW YORK GIRL (Howard and Emerson, mrs.); Brockton, Mass., Dec. 21-Jan. 5.

NEW YORK GIRL (Howard and Emerson, mrs.); New York city, Dec. 21-Jan. 5.

NEW YORK STARS (Geo. W. Thompson); Atlantic City, N. J., Dec. 21-Jan. 5; Camden 3-5; Providence, R. I., 7-12; Boston, Mass., 14-26.

ORIENTAL BURLESQUES (W. B. Watson, mgr.); Boston, N. H., Jan. 3; Chelsea, Mass., 4-5.

PIRATE AND WOODS; St. Louis, Mo., Dec. 21-Jan. 5.

PRINCE SAXLEY (Abel Lewitt, mgr.); Philadelphia, Pa., Dec. 21-Jan. 5.

QUEEN'S BIG GAFFTY; Pittsburgh, Pa., Dec. 21-Jan. 5; Buffalo, N. Y., 7-12; Grand Rapids, Mich., 14-19.

ROYAL BURLESQUES (Clark Ross, mgr.); Newark, N. J., Dec. 21-Jan. 5.

ROYAL MAIDS (Hunting and Sonnen, mgrs.); Cincinnati, O., Dec. 21-Jan. 5.

THE IRISH BEEFBEATERS; New York, Ark., Jan. 1; Camden 2; Pine Bluff 3; Little Rock 4; New Orleans 5; Jackson 6; Memphis 7; St. Louis 8.

THE IRISH BEEFBEATERS (Waldron and Bryant, mgrs.); Philadelphia, Pa., Dec. 21-Jan. 5.

TWENTH CENTURY MATES (Harry Morris, mgr.); Philadelphia, Pa., Dec. 21-Jan. 5.

UTOPIANS (C. W. Dilling); Jersey City, N. J., Dec. 21-Jan. 5; Brooklyn, N. Y., 7-12; New York city 14-19.

VANITY FAIR BURLESQUES; Albany, N. Y., Dec. 21-Jan. 5; New York city 7-12.

MISCELLANEOUS.

JAILOR AND WILSON'S; Elizabethtown, Ky., Jan. 1; Bowling Green 2; Clarksville, Tenn., 3-5.

CRACKER JACKS; Pittsburgh, Pa., Jan. 2.

CULHANE, CHACE AND WESTON'S (Will E. Culhane, mgr.); Hudson, N. Y., Jan. 3; Conneaut 2; Greenwich 3; No. Adams, Mass., 5; Greenfield 7; Turner Falls 8; Bellows Falls, Vt., 9; Claremont, N. H., 10; St. Johnsbury 11; Haverhill, Mass., 12; Keene, N. H., 14; Pittsfield 15; Manchester 16; Manchester, N. H., 18; Fitchburg 19.

DAVIS BROS. (Dave Young, mgr.); Frederick, Md., Jan. 1; Charlestown 2.

DIAMOND BROS. (John C. Fox, mgr.); Bristol, Conn., Jan. 1; New Haven 2; Norwalk 3.

FIELD, AL. G. (Western); Chas. H. Armistead, mgr.; Utica, N. Y., Jan. 1; Lock Haven 2; Auburn 3; Rochester 4; Jamestown 5; Tonawanda 6; Youngstown 7; Warren 8; Jamestown 9; Elmira 10; Binghamton 11; Albany 12; Danbury 2; New Haven 13; Stamford 14; New Haven 15; New Haven 16; New Haven 17; New Haven 18; Ft. Worth 19.

FRUITLAND (John W. Pennington, mgr.); Sacramento, Calif., Jan. 1; Los Angeles 2; San Francisco 3; San Jose 4; San Francisco 5; San Francisco 6; San Francisco 7; San Francisco 8; San Francisco 9; San Francisco 10; San Francisco 11; San Francisco 12; San Francisco 13; San Francisco 14; San Francisco 15; San Francisco 16; San Francisco 17; San Francisco 18; San Francisco 19; San Francisco 20; San Francisco 21.

GRIMES AND PRINGLE'S GEORGIA MINSTRELS (Rusco and Holland, mrs.); Sacramento, Calif., Jan. 1; Auburn 2; Lincoln 3; Oroville 4; Marysville 5; Chico 7; Red Bluff 8; Redding 9; Yreka 10; Ashland 11; Eugene 12; Albany 13; Salem 14; Roseburg 15; Eugene 16; Eugene 17; Eugene 18; Ft. Worth 19.

TELEGRAPHIC NEWS

Dec. 29.

Stock Sales to Start
in New Century.

The Younger.

Boston, Dec. 29.

The first week of the year will be the most successful financially at least, in the records of the local playhouses, for the first evening of Christmas Day people were crowded into every theatre to another in search of a standing room only to be forced away everywhere, and they apparently did not give up until after three or four hours had been full at every performance during the week and the managers are correspondingly happy.

At the Illinois the Brooklyn players in Central Park provided amusement yesterday. Bush has added to her legion of friends here by her spirited work in *Madame Butterfly*.

The best wishes of the current season of good cheer have been arriving in all sorts of shapes. Up to date I have had holiday greetings from Arthur Mansfield, who is doing *Hornblow and Drake* in *The Christian*; Marshall P. Wilder, the boy wonder; Julie Odell, of the Empire Vandeville; Harry Robson, manager of the Grand Opera House, Uniontown, Pa.; Harry and Eliza Blake, "the Two Eyes"; J. E. Boden and Annie Irish, and Mr. and Mrs. Tully Marshall Phillips.

After taking a whiz at all records at Powers' Theatre, William Gaetano closes his phenomenal engagement of four weeks in *Sherlock Holmes* to-night "not a shot fired and not a blow struck." E. H. Sothern follows next Monday evening, with Virginia Harwood, in *Hamlet*, for a run.

At 11 p.m. on Christmas night my front door bell was rung and then my front door was kicked vigorously. In order to save the door and thinking it was an applicant for a bail bond, I reluctantly arose, and, half clad, answered the summons, only to find a messenger boy with a "merry Christmas" telegram from New York. I felt so good that I wanted to tip the boy—but I was afraid I might tip him too hard.

William Courtleigh, Mary Sanders and the rest of the Lost River company arrived here Wednesday and will follow *Quo Vadis* at McVicker's to-morrow night for two weeks. Joe Arthur's efforts are always sure of cordial welcome in Chicago.

Marguerite Sylvie's business this week in Princess Chic at the Grand Opera House shows that the people remembered the delightful performance and were glad to welcome it back. Miss Sylvie is here another week, after which Arizona returns and then Richard Mansfield brings King Henry V.

Manager Kirke La Shelle was here last Wednesday and told us about his new, independent theatre on Longacre Square, in your city, which is to be ready Oct. 1, and which will be opened by a new version of *Beside the Bonnie Brier Bush*, from the pen of Augustus Thomas.

The Metropolitan Grand English Opera company has met with a good share of success at the Auditorium, and the place was filled last Wednesday evening when Fanchon Thompson made a real hit as Carmen.

Blurred Louise Glover, daughter of Lyman B. Glover, of the *Times-Herald*, the Nestor of local dramatic critics (and musical, as well), is to be married on Jan. 9 to Charles Ryan Price, of Springfield, Ill.

Next week the Metropolitan company will give us *Esmeralda*, for the first time here, at the Auditorium, and will follow it with *The Mikado*, *Aida*, *Faust* and *Carmen*.

Bob Roy has been making a big hit at the Studebaker, where the Scotch high ball has been up at every performance. Next week the Castle Square company will give *The Princess Bonnie*.

Julia Stuart, leading lady at the Dearborn last season, and Edward Mackey, a clever young member of the same company, were recently married here.

A Hole in the Ground will be followed by *A Wise Guy at the Great Northern* to-morrow.

Ed Connolly sends me from Sacramento, Calif., a dramatic item from the *Dispatch*, of Wadsworth, Neb., as follows: "Davis' Uncle Tom's Cabin company played here last night. They are great grafters and strictly on the bum. There's criticism for you!"

Manager J. M. Ward, of the Alhambra, will remember Christmas, 1896, by pair of handsome diamond cuff buttons, presented to him by the employees of the house.

Kobspiere, a creditable play by John A. Fraser, Jr., has been pleasing the patrons of Hopkins' this week. Colonel Hopkins, by the way, is negotiating for Melbourne MacDowell to play leads in his stock.

Caught in the Web will follow *Poverty Row* at the Bijou to-morrow, and over at the Criterion *A Lion's Heart* will succeed *Kidnapped* in New York.

E. D. Lyons, the Nero of *Quo Vadis*, has resumed his role after undergoing a serious but successful operation.

At the Academy of Music to-morrow afternoon Devil's Auction will follow *The Gunner's Mate*, which goes up to the Alhambra to succeed *A Lion's Heart*.

The New Year's week offering by the Dearborn Theatre stock will be *The Prisoner of Zenda*, with Maude Odell specially engaged for Antoinette de Mauban.

Paul Dresser's father died in Rochester, N. Y., early in the week and Mr. Dresser went on from here to the funeral.

At the last Forty Club dinner the chaplain, Rev. E. M. Stires, leaned over Ralph Delmore and asked Arthur Forrest if he was a descendant of the late Edwin Forrest. "Only by way of Adam," said Delmore, and William Collier fell off his chair.

"Buff" Hall.

BOSTON.

New Year's Bills—Watch Night Celebrations.
Clergy Greet Players.

(Special to The Mirror.)

Boston, Dec. 29.

Stuart Robson's coming to the Tremont with Oliver Goldsmith will be the only real dramatic novelty of the coming week. While we will not see *Henry E. Dixey*, Florence Rockwell, and others of the original production, there will be such favorites as John E. Henshaw, May Ten Brock, Maude White, and others in the cast, so that the production will be sure to prove an attractive medium for Mr. Robson's re-appearance here.

The *Belle of Bohemia* will continue its exceedingly successful engagement at the Boston, where the Bernard Brothers are greater favorites than ever. Marceline Semple and her grand opera company will follow.

Millard and the Musketeer is having an exceedingly effective professional production at the Columbia, and P. A. Barrett should be correspondingly happy. Merle Osborne has made one of the special hits and Eddie Foy carries off honors among the comedians, but the real attraction is the chorus of girls, and they are so pretty that more wedding bells may be expected to ring at Harvard at any time now.

A Young Wife will be the play for the stock at the Castle Square next week, and although it has been played here twice at popular prices in recent years, it is safe to predict that Lillian Lawrence will give an impersonation that will make the entire production noteworthy. She has been doing conspicuously good work in the long run of *The Great Ruby*.

Nat C. Goodwin and Maxine Elliott have made a most emphatic success in *When We Were Twenty-one* at the Hollis, and although the prices are higher than they have ever played to

date the attendance also is greater. The entertainment, consequently, will be a banner one in every way. Henry Woodruff shares in the

success of the Fourth and Matthews and he has made a popular hit at the Park, and the calling of the bill is not just what the devotees had been led to expect. The advertising about it all is the phrase in the ad. "A girl, " and "thirty marriageable girls," will have brought the chaps about town.

She will be the production for the stock at the Tremont Square next week, and the production will be one of the most spectacular ones that Dr. Goodwin has given.

Julia Merritt will come to the Grand Opera house next week with Miss, which has not had a meeting in Boston since the days of Annie Pixie.

This will be the first appearance of Miss Hayes at this house for exactly ten years. Then she played *Chain Lightning*, and had eight characters and eighteen disguises.

Ben Hur will continue at the Colonial.

Hearts are Trumps will have one more week at the Museum and then will come Sam Toy.

The theatre had module is at an end. Mrs. Atherton has evidently decided to let the matter rest as it is, and at every theatre that she has visited during the past week she has worn her hair in a most graceful coiffure.

Several entertainers from Boston will go over to Cheltenham to take part in a performance to be given in the Academy of Music there for the benefit of the widow and children of Joe Ott, who was born in that city.

Walter E. Perkins delighted his personal friends by a brief call this week. He played as near Boston as Malden and quite a party went out to see *The Man from Mexico*, in which Mr. Perkins made such a hit at the Castle Square last Sunday.

Maude Odell remembered many of her Boston friends with appropriate and appreciated gifts at Christmas.

Paul Kauvar is in rehearsal for production by the stock at the Castle Square.

Sovernie de la Haye, who returned to the Grand last week, after an illness of a month, made a personal hit in *Unknown*.

Wadsworth Harris remained in town as the guest of friends for the week that Quo Vadis nested.

Elinor Rice has been visiting her home in Waltham for the week that Neil Burgess and The County Fair laid off. She received many special attentions, as she was a great favorite here in the days when she was an amateur.

Nat C. Goodwin and Maxine Elliott were greatly surprised on Christmas to receive a superb bronze statue, "Inspiration," from the members of their company. Every one in the organization contributed, and the gift came as a complete surprise.

Pleasant evidence of the more friendly relations between the church and stage was shown on Christmas Eve by the receipt at the Castle Square Theatre of a large and elegant wreath of laurel leaves and holly, ornamented with a ribbon bow, bearing a card inscribed "To the manager and members of the Actors' Church Alliance of the Castle Square Theatre, with a Merry Christmas greeting from the clergy of St. Stephen's Church." The wreath was hung in the greenroom of the theatre, and its presentation and the accompanying sentiment gave pleasure to all the members of the Castle Square Theatre company.

Nat C. Goodwin will give a dinner party on the stage of the Hollis Dec. 31, to watch the arrival of the new century. He has invited all his company to be his guests, and the party will undoubtedly include many other players. The leading members of the Ben Hur company have also arranged to have a dinner on that night.

John Hare will be the next visitor from England to reach Boston. E. S. Willard's long engagement at the Tremont will close to-night and will go on record as one of the best that he has ever played here.

JAY RENTON.

ST. LOUIS.

Sothern's Reappearance—New Year Attractions—Changes in Theodore.

(Special to The Mirror.)

St. Louis, Dec. 29.

Bad luck seems to be following E. H. Sothern, for after losing eight weeks on account of an accident, he opened at the Olympic Monday evening to rather poor business. Two performances of Hamlet on Christmas was too much for his voice and he was unable to appear Wednesday evening, and consequently the house was dark. He was able to resume on Friday. There was much praise by the press and public of Mr. Sothern's splendid production. New Year's Eve William Gillette will present *Sherlock Holmes*. Richard Mansfield Jan. 7.

Marie Burroughs has a splendid new play in *The Battle of the Strong*. It is somewhat melodramatic, but the patrons of the Century enthusiastically applauded Miss Burroughs and her company at every performance. Sunday evening Arizona comes back to town for the third time. Jan. 6. Charles E. Evans in *Naughty Anthony*.

The Castle Square Opera company gave a splendid production of *Ermine* at Music Hall. Adelaide Norwood, who sang the title role the greater portion of the week, gave a good rendering of the part. Gertrude Quinnian, W. H. Sloan, Mira Dehmetta, and Eleanor Kent, who alternated with Miss Norwood, created excellent impressions. New Year's week Lorraine, with Byron Douglas and Lizzie Hudson Collier in the leading roles.

Gertrude Coghlan will open Sunday night at the Walnut in *Vanity Fair*.

Another Neil Gwynn will be on view next week, when Lida Leigh will portray that character with the Baldwin-Melville company at Robinson's, with W. H. Murdoch as King Charles. It is announced that the stock season at Robinson's will come to an end about the middle of January. The company will probably be transferred intact to Toronto, though this matter is not yet fully decided. Except on Sundays and at the matinees the attendance has not been large, and the management have felt that the returns were not sufficient for the risk and labor involved. The future policy of the house is not determined upon, but no surprise would be caused if it were allowed to remain dark for the rest of the season.

The Night Before Christmas is to be next week's offering at the Lyceum.

The Dairy Farm will have its first local presentation at Heneck's next week.

cessor to Melbourne MacDowell's role. They left for Little Rock Sunday night with Mr. Brune's company.

Melbourne MacDowell severed his connection with the Theodore company here Saturday night and left for Chicago Christmas evening. It is rumored that Mr. MacDowell will accept a special engagement with the Hopkins Stock company in Chicago and will be featured in the Sardon plays.

J. A. NOGROS.

PHILADELPHIA.

The Bernhardt-Cognelin Season—Many Changes of Bill—Stock Offerings.

(Special to The Mirror.)

PHILADELPHIA, Dec. 29.

The feature of New Year's week will be the appearance of Sarah Bernhardt and Constant Cognelin at the Chestnut Street Opera House Dec. 31 for two weeks, opening in *L'Aiglon* and followed by repertoire. James K. Hall's two weeks' engagement, that has been a flattering success, ends to-night.

Francis Wilson in *The Monks of Murburg* also closes at the Broad Street Theatre, and Mrs. Leslie Carter in *Zaza* will open on Monday.

Way Down East attracts large patronage nightly to the Chestnut Street Theatre, where it remains until Jan. 12, and will be followed by Jerome Sykes in *Foxy Quiller*.

Chunney Scott continues at the Walnut Street Theatre. On Monday he will make the first production of *Garrett O'Magh*, a new play by Augustus Piton.

Bunton's Superba had a good week at Gilmore's Auditorium. The new year will be ushered in here by William H. West's Minstrels, with a special midnight matinee.

The first Neil Gwynn play of the season in this city attracted large patronage this week at the Grand Avenue Theatre, where the Puritan-Sheeler Stock company give an artistic performance of a hastily written play. Little Lord Fauntleroy will be the attraction New Year's week. *L'Aiglon*, dramatized by George Hoey, Jan. 7.

Ponebaugh's Theatre had an immense week with *The Prisoner of Zenda*, the stock company, strengthened by Minnie Radcliffe, giving a remarkably good performance. Bina Jones next week, with Minnie Radcliffe, John J. Farrell, and Florence Roberts.

Sousa and his band will give two concerts at the Academy of Music Jan. 12.

At the National Theatre Under the Red Robe this week will be followed by *In Old Kentucky*.

Sporting Life at the Park Theatre has had medium returns. Tower and Potter's new production of *The Still Alarm*, with Harry Lacey in his original character, will open on Monday. *The Great White Diamond* Jan. 7. Neil Burgess Jan. 14.

The Standard Theatre with the Fire Patrol had an excellent week's business. John Terriss, the new leading man of the stock company, was favorably received. For New Year's week the Sporting Duchess, with Dickie Delaro specially engaged for the title role.

McFadden's Row of Flats was well received at the People's Theatre. *A Man from the West* comes next week.

At the Eleventh Street Opera House Dumpton's Minstrels continue their Christmas bill next week. Business capacity.

S. FERNBERGER.

CINCINNATI.

Mansfield at the Grand—Robinson's Stock Company to Close—New Play Elsewhere.

(Special to The Mirror.)

CINCINNATI, Dec. 29.

At the Grand next week Richard Mansfield will be seen in his great production of *Henry V*.

The New Year's bill at the Pike will be an elaborate revival of *The Moth and the Flame*, with Byron Douglas and Lizzie Hudson Collier in the leading roles.

Gertrude Coghlan will open Sunday night at the Walnut in *Vanity Fair*.

Another Neil Gwynn will be on view next week, when Lida Leigh will portray that character with the Baldwin-Melville company at Robinson's, with W. H. Murdoch as King Charles.

It is announced that the stock season at Robinson's will come to an end about the middle of January. The company will probably be transferred intact to Toronto, though this matter is not yet fully decided. Except on Sundays and at the matinees the attendance has not been large, and the management have felt that the returns were not sufficient for the risk and labor involved. The future policy of the house is not determined upon, but no surprise would be caused if it were allowed to remain dark for the rest of the season.

The Night Before Christmas is to be next week's offering at the Lyceum.

The Dairy Farm will have its first local presentation at Heneck's next week.

H. A. SUTTON.

WASHINGTON.

New Year's Offerings at the Capital—Concerts—Other Matters.

(Special to The Mirror.)

WASHINGTON, Dec. 29.

Edga Nethersole has played to large business at the New National in Sapho. To-night Magda will close the engagement. James K. Hall will open on Monday in *The Pride of Jennie*.

Herbert Kelcey and Effie Shannon, in *My Lady Painter*, enjoyed a large week at the Columbia Theatre. Marie Burroughs will follow in *The Battle of the Strong*.

Aristocracy, this week, by the Lafayette Square Stock company, was a wonderfully complete performance and drew well. Eugene Armande, as Jefferson Stockton; John T. Sullivan, as Emil Von Halden

THE STOCK COMPANIES.



From photo by Rice and Evans, Milwaukee.

Donald Bowles, whose portrait heads this column, has been leading juvenile man and light comedian of the Giffen Stock company, at the Imperial Theatre, St. Louis, that closes its season Jan. 6. Mr. Bowles' best part and most artistic success with the company was as Adrian Karje, the pinnist in Friends, for which he received very warm praise from the press. The *Globe-Democrat* said that though it was the leading part and the most ambitious one he had had during the season, Mr. Bowles did not disappoint his friends, and evidenced unsuspected dramatic strength. The *Star* also said that Mr. Bowles sustained the role with much strength. For this, his final week with the company, Mr. Bowles plays Pierre in The Two Orphans.

Our Cinderella, a spectacular vaudeville in three acts by William J. McKiernan, dramatic editor of the Newark, N. J., *Sunday Call*, was produced for the first time by the stock company at the New Century Theatre in Newark on Dec. 24. The scene of our Cinderella is laid in Altruria. Cinderella is a foundling who has been brought up by an old dame. At the opening of the play she is a serving maid in the family of the Baroness Pomposa. The King of Altruria has sent to Arandy for his nephew, Prince Philo, to come to Altruria as his successor, as the king is without an heir. His only child, a daughter, was stolen when an infant. The court astrologers had predicted that she would one day return and sit upon the throne of her fathers. The king has despaired of this happening and has sent for his nephew. The latter arrives in Altruria on the day before Christmas, and is on his way to the palace when he is thrown from his horse in front of the Castle Pomposa and sustains trifling injuries. The baroness and her daughters are busily engaged preparing to go to the palace and they give the stranger scant welcome. Cinderella, the serving maid gives first aid to the injured, and there is a pretty comedy scene followed by a dainty love passage between the two. This is followed by a boisterous comedy incident supplied by Wally, the Earl of Waffles, the baroness' nephew, and Angeline, her daughter. The baroness and her daughters leave for the palace, the prince takes his departure, and Cinderella is left alone. She longs to go to the palace to see the young man who had spoken so kindly to her, and her foster mother, old Dame Dexter, promises to gratify that desire. Here occurs a costume transformation accomplished by electrical effects. The second act takes place in the palace. The king welcomes the foreign envoy, and then follows a series of national songs and dances. The king announces that Prince Philo will choose one of the ladies of his court as his bride and will make known his selection by presenting the lady of his choice with the royal betrothal rose. Cinderella is among the guests of honor. The prince and Cinderella are betrothed and the three pairs of lovers are happily mated. The performance was well received and proved an excellent holiday bill. The cast was Una Abbott-Brinker, Minnie Monk, Anna Layng, Lotta Edwards, Nettie Carter, Eddie Irwin, Hattie Wilard, John Waldron, Victor Moore, Raymond Clegg, Frank Richardson, George Martin, Thomas Meegan, Albert Metcalf, Alfred Sunyne, William H. Coffey, Herbert Gray, Walter McMurtry, J. Arthur Libby, William Skillman, Frederick Skillman, George Skillman, Sheldon Comyns, Nicholas J. Flynn, R. Gordon Hamilton, Louis Robrecht, Eugene Colby, A. Stoddard, Herbert Young, Henry Burke, and Eben Johnson.

At the Columbia Theatre the stock company went in for howling melodrama with The Queen of Chinatown and aroused the enthusiasm of the gallery.

At the Alcazar Theatre, San Francisco, Calif., week of Dec. 17 Madame Butterfly continued to draw well, with Juliet Crosby in the title-role, but a change of curtain miser. This week A Serious Tangle, in which Lucine Henderson made his first appearance, and was favorably received. Lois Converse again demonstrated her ability in comedy as Mrs. Fetherstone. Edwin T. Emery as Harry Fetherstonhaugh scored a hit. Mabel Howard, a newcomer, was a delightful Ethel Granger. Clarence Montague did well as Mr. Thorneycroft. Polly Stockwell and Carrie Moore made much of the small parts. Naughty Anthony is in rehearsal for Dec. 24.

Gilmour Hammond recently assumed on four hours' notice, the leading role with the Grand Theatre Stock company, Boston, and played the part letter perfect. He was then engaged as the leading man of the company for the rest of the season.

Christmas week at the Grand Opera House, Memphis, Tenn., marked a superbly mounted production of Nell Gwynn by the Hopkins Stock company. This was the first presentation of "She play here and it drew well all week. Nettie Marshall in the title-role appeared to a better advantage than in any previous character. Fredrick Montague played Charles II well, as did Ernest play Buckingham. Joseph O'Meara

Charles Hart was happily cast. Frederick Julian and Samuel Morris also did well. Carrie Lamont and Jane Holly deserve praise. The production reflected great credit on the stage-management of Samuel Morris. The District Attorney this week.

At the Grand Opera House, New Orleans, the Baldwin Melville Stock company is presenting Pawn Ticket No. 216 to excellent attendance. Maurice Freeman is still a big favorite and Lucia Moore continues to play leads capably, pending the selection of a new leading woman to replace Lavinia Shannon.

Maud Odell has signed as leading woman with the Baldwin Melville Stock company, New Orleans, and will open on Jan. 13.

Last week at the Girard Avenue Theatre, Philadelphia, the Burnham Shoeder Stock company presented for the first time on any stage Mrs. C. A. Doremus' version of Nell Gwynn. Bertha Creighton in the title-role added another to her list of successes. Walter Edwards played Charles II in his usual careful way, while the rest of the company appeared to advantage. The play was beautifully staged and costumed. Mrs. Doremus wrote this play several years ago. The Philadelphia critics highly commended it. This week Little Lord Fauntleroy, with Little Gladys Green as the Lord, Walter Edwards as the Earl, and Bertha Creighton as "Berger" is presented.

Metta Maynard scored a success at the Princess Theatre, Toronto, week of Dec. 15 as Camille. It was her first appearance in the character, but she played it in such excellent style one might readily have imagined her as being perfectly familiar with the part. Jack Webster played Armand Duval in his usual satisfactory manner, and all of the other members of the company acquitted themselves well. The Black Flag was the bill for Christmas week, and Mamzelle will be the attraction New Year's week.

Lotta Linthicum opened as leading woman of the Gross Stock company, Montreal, Dec. 17, and received a hearty welcome from the hosts of friends she made last summer while with the Baldwin-Melville company. She gave a delightful performance of Flou-Frou and won many curtain calls.

The report that Ralph Stuart is about to retire from the stock company at the American Theatre is denied by the management.

GOSSIP.

A number of letters from Jenny Lind have been found recently in Rome, Italy, written to an Italian friend of the famous singer and covering a period from 1845 to 1874.

Bessie Tunnehill resumed the part created by her in Mathews' and Bulger's The Night of the Fourth, at the Park Theatre, Boston, Dec. 24. Miss Tunnehill has been highly commended for her work in this play.

E. J. Carpenter, managing his own Quo Vadis, arrived at Jackson, Tenn., on Dec. 24, a Pythian emblem that he had lost three months before in Chicago. It was found by a newspaper man, who mailed it to Denver, and it had been pursuing Mr. Carpenter in the mails ever since.

Max Hess, known to the stage as Max Arnold, who became blind about nine years ago, has been adjudged insane, and will be taken from his Philadelphia home to an asylum. He was associated with Daniel Sully, Harrigan and Hart, and John Keanell.

The case of Elizabeth Marbury, as representative of the French authors from whose work The Rounders was adapted, against Rork, Sen-brooke, and Williamson, now presenting the comedy, for four per cent. royalty, alleged to be due, was before Justice Blanchard in the local Supreme Court last week. The defendants were put under \$2,000 bond and decision was reserved.

Seymour Richardson, a young English actor now touring Canada, is meeting with success in his romantic play, Prince Edward, and in his own version of Quo Vadis.

Marguerite Hammond has gone to Boston to undergo surgical treatment for the injuries sustained in a recent accident.

Carol Wilbur has been specially engaged for the part of Little Billie, in Trilby, at the American Theatre this week.

During the opening performance of Lost in the Desert, at Jersey City, on Christmas eve, Abdallah Ben Hammoud, the chief of the Arabs, was stabbed and Williamson, now presenting the comedy, for four per cent. royalty, alleged to be due, was before Justice Blanchard in the local Supreme Court last week. The defendants were put under \$2,000 bond and decision was reserved.

Kirk La Shelle returned to town on Saturday from a short business visit in Louisville, Ky. He has successfully launched all of his traveling companies for the season and will now devote himself to preparations for the building of his new theatre.

DATES AHEAD.

(Received too late for classification.)

A. PACK OF CARDS: Shamokin, Pa., Jan. 1. BLOOMSBURG: 2. BERNICK: 3. MILTON: 4. A TEXAS STEER (Matt L. Berry, mgr.): St. Louis, Mo., Jan. 6-13. LIFE IN WONDERLAND (John F. Bragg, mgr.): New Castle, Ind., Jan. 11, 12. WAKONIKA: 4. ST. MARY'S: 5. SPRINGFIELD: 7. Marysville, S. Urbana, Ill., Mt. Gilead: 9. Delaware: 11. Coshocton: 12. New Comerford: 14. Cambridge: 15. Barnesville: 16. GOODWIN: WINTER (Jack Goodwin, mgr.): Brunswick, Md., Dec. 31; Jan. 5. Berryville, Va.: 7-22. KIDNAPPED IN NEW YORK (Barney Gilmore): Elizabethtown, Ill., Jan. 3. PRINCE OF CHICAGO: 5. Chicago: 12. KNOXLES: THE Chiroptophant (E. E. Knowles, mgr.): Arkansas City, Kan., Dec. 31; Jan. 5. MELLETT AND DAFFY: COMEDIANS (Frank T. Merritt, mgr.): Port Huron, Mich., Jan. 3-5. Battle Creek: 7-9. MUSSEY: NELL (Maurice Campbell, mgr.): Elizabeth, N. J., Jan. 1. New Brunswick: 2. Paterson: 3-5. Kinston, N. C., 7. Troy: 9. Cohoes: 11. Saratoga: 12. Glens Falls: 13. Amsterdam: 15. Gloversville: 16. Binghamton: 17. Malone: 18. DAD TUCKER (Fitz and Webster, mgrs.): Pittsburgh, Tex., Jan. 4. STEEP BY STEEP (Adolph Pfleil, mgr.): Frederick, Md., Jan. 1. Annapolis: 2. 3. Harper's Ferry: 4. Winchester, Va.: 5. Brunswick, Md.: 6. THE CONSPIRATOR'S DAUGHTER (See Samuels, mgr.): Webster, N. Y., Jan. 1. Brooklyn: 2. Ottawa: 3-5. Montreal: 7-12. THE WOODS OF EDEN (VAN COTT (Edwin C. Johnson, mgr.): Minotaur City, Fla., Jan. 1. Williamsport: 2. Elmwood: 3. Warren: 4. End City: 5. New Castle: 6. Rochester: 8. Erie: 10. Zanesville: 11. Columbus: 12. Toledo: 13. Cincinnati: 14. Pittston: 8. WHERE IS SHE? (Esther): Atlantic City, N. J., Jan. 3-5. Alexandria, Va.: 7. Danville: 8. Durham, N. C.: 9. Raleigh: 10. Goldsboro: 11. Henderson: 12. Greensboro: 13. Salisbury: 14. Charlotte: 15. Gastonia: 16. Rock Hill: 17.

OBITUARY.

William Francis Sage, brother of the late Abby Sage Richardson, and himself a playwright and dramatic critic, died at his home in this city on Dec. 24, of paralysis. Mr. Sage was well advanced in years, and it is believed that the long and sudden death of his wife in Boston, Italy, proved upon his mind and brought upon him the fatal stroke. Mr. Sage was born in Manchester, N. H., and for many years was associated with his father in the stationery business in Boston. He came to New York twelve years ago, and up to the time of his death devoted himself to play writing. He wrote many dramas and librettos, but only one of his works was ever produced. This was a dramatization of "A Tale of Two Cities," that, under the title, *Destry*, was played for two weeks at McVicker's Theatre, Chicago. The remains of Mr. Sage were interred at Fresh Pond, Cambridge.

William Bennett, an actor well known in Canada and in the smaller cities of the United States, died at Marysville, N. B., Dec. 26, of apoplexy. The remains will be brought to Boston for interment. Louise Richman, sister of Charles E. Richman, died on Dec. 26, from the effects of an operation.

OBITUARY.

WILLIE FOX: Jack Levy and Della Fox, in Baltimore, Md., on Dec. 26.

MACKEY SMYK: Edward Mackay and Julia Smyk, in Chicago, Ill., Dec. 26, of apoplexy. The remains will be brought to Boston for interment. Dorothy D. Wallace, at McKinley, Tenn., on Dec. 26.

SAGE: William Francis, in New York City, Dec. 26, aged 42.

STODDARD: Sophie Stoddard, at St. Louis, Mo., on Dec. 22.

WING: William Wing, in New York City, Dec. 26, aged 42.

WILSON: Wilson Wilson, at St. Louis, Mo., on Dec. 22.

YOUNG: William Young, in New York City, Dec. 26, aged 42.

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THE USHER.



During Sarah Bernhardt's engagement at the Garden Theatre the house was crowded only during the L'Aiglon performances. The receipts gradually dwindled throughout the remainder of the term, and while Hamlet was a success the houses were slim.

It cannot be contended that the comparative failure of the engagement was due to the dullness that overtakes theatres generally just before the holidays, because the poorest business of the engagement was experienced during Christmas week.

I think the fact that there were many seats unsold during the second fortnight of Bernhardt's stay can be attributed safely to the scale of prices adopted for the engagement, coupled with the fact that the management allowed a great many of the best seats to fall into the hands of the hotel and street speculators. Five dollars for an orchestra chair is too steep even in New York, and with both Bernhardt and Cogdell in the cast.

It is little wonder, when this high price was supplemented by the speculators' extortions and when scarcely any good seats were obtainable at the box-office, that the New York public—although the most extravagant public in the world where its amusements are concerned—held aloof.

The Dramatists Club had a delightful smoker and "shop talk," followed by a supper, at the Circle, the other evening, and the affair was a great success. The subject of the "talk" was "Stock or Star—Which?" The discussion was both lively and interesting.

J. Cheever Goodwin, who was unable to attend, sent a rhymed letter of regret to the club's corresponding secretary, Charles Barnard, which perhaps will interest *Mingos* readers:

My dear Brother Barnard:

Your letter received.

And I pledge you my word I'm tremendously grieved
That, although to commingle would give me delight.

I cannot be with you on Saturday night.
It is not alone because supper is free.

That pangs of regret rock the midriff of me,
But because I must miss, to my poignant regret,

The jolly good company there to be met.

Kismet! It is fated. But, though I'm not there,

In the post-coenam "chin" let me take a small share.

"Stock or Star?" To my mind that's no question at all:
One need not date back to the Ark to recall
The time when to go to the play was a treat
Not involving the coughing up 5 planks per seat
For a modest half-dollar, or two at the most,
"Le Consul de France," I've witnessed a host
Of plays and of players so good that I ween
The "stars" of to-day are not I, 2, 3, 4, 5, 6.

"Stars?" Rubbish! They're comets who flash
into sight.

To soon disappear in Cimmerian night.
Give me—an old fogey—the old-fashioned troupe,
Each able and willing to do "leads" or
"supes!"

To-night as a "Hamlet" or "Romeo" shine,
To-morrow, sans murmur, to fill up the line
Of light-hearted villagers, free from all care,
Who from goblets of pasteboard quaff bumpers
of air.

It was not alone what they did they did well,
"The stars" of to-day in some few parts
excel.

But the good, old "stock" actors—may Heaven rest their souls!

Were great in not one but in hundreds of roles.
They moved you to laughter, they moved you to tears;

As "heavies" earned hisses, as "heroes"
roused cheers;

From Shakespeare to Morton the gamut ran
through.

And their work, farce or tragedy, always rang true.

"*Ches jupées?*" My memory strays—
Tis a failing of age—to those red-letter days
When a Gilbert, a Warren, a Burton or Booth,
And numberless more thought it no shame, for
sooth.

Though the centre, by right, they had claimed
of the stage

On Monday—on Tuesday to come on as
"page;"

When it was not considered a triumph of Art
To please matinee girls in a tailor made part,
But the "stock" actor—would that recall him
I could!—

Was expected—and did to in hundreds make
good:

This week as "Macbeth" win your hot palmed
applause.

The next one as "Toodles" compel your guffaws.

But no longer, dear E., with my bubble I'll bore,
With a final request I relinquish the floor.

If like a good chap, you my gratitude would
win,

Cast a ballot for "stock" for, yours,

J. CHEEVER GOODWIN.

Although President Bronson Howard is abroad this year, under Vice-President Clarke's direction the club is showing notable professional and social activity.

Neill Williams has just had a curious and probably unprecedented experience which deserves a place among the curiosities growing out of the relations between actors and managers.

Mr. Williams has played in Way Down East with great success ever since its original production. The other day his manager, William A. Brady, urged the comedian to sign a contract with him for a number of years. Mr. Williams refused, whereupon he received a two weeks' notice, to take effect on Jan. 5 next.

Various have been the reasons assigned for passing the two weeks' sentence upon actors, but this is a new one and eminently characteristic of the original Mr. Brady.

The story that Robert of Sicily is a failure is denied emphatically by the star, Joseph Haworth, who imputes its authorship to a discharged member of the company.

"It is the finest play I have ever been associated with," Mr. Haworth writes, "and it is an emphatic triumph with the public. We were offered return dates in all the theatres in which we played, and several backed the offers with promises of substantial guarantees. The press everywhere was enthusiastic. My purpose in writing this is that the truth may be known about the *Furniss* play."

Robert of Sicily on its face seems to be another case of Arizona and Mistress Nell. Perhaps if its sponsors are willing to let the ubiquitous Finger into their pie they may bring the play into New York before long. Otherwise there is likely to be a period of dreary waiting.

A rumor—interesting if true—says that the recent tour to California of Mr. Grau's grand opera company was made under the financial backing of the Southern Pacific Railway Company. This is a new form of railway enterprise, and inasmuch as the allied companies are not just at present showing marked consideration in the matter of liberal terms for transportation to theatrical organizations, it is cheering to note this individual instance of reciprocity.

The Pittsburgh Dispatch publishes a letter from Joseph Mayr, burgomaster of Oberammergau, in which he says:

"It has come to our knowledge that a report is spreading to the effect that the Oberammergau Passion Play will be brought to America. We contradict this most emphatically. Such will never be the case."

This puts a period to the perennial boasts of the theatrical speculators that they are "negotiating" to transport the Bavarian sacred drama to this country.

It has long been Kirke La Shelle's ambition to control a theatre in New York and his friends are glad that his wish is at last to be gratified. The site he has selected for his theatre—just off Long Acre Square—is central, and the terms upon which he has purchased the property are advantageous.

I am told that the statement that Mr. La Shelle is backed by a syndicate in this venture is untrue. He has financed the project himself and he will put in \$100,000 of his own money, the balance being raised on mortgage.

Mr. La Shelle has become an extensive producer and operator of companies, and it is likely that he will be able to fill the time of his new theatre with his present attractions, in addition to new ones that he will create. He is the sort of manager who ought to find a welcome with the New York public, for he is conservative, yet enterprising, and his aspirations are of the right sort.

CUES.

Fritz Adams, playing the juvenile lead in Romeo, was dined at Guthrie, Oklahoma, on Dec. 20 by Adjutant General True.

Musical Director L. Maurice of The Watch on the Rhine, has been presented with a handsome diamond pin by Al. Wilson, star of the company.

True Irish Eyes of Blue is touring successfully in the West under the management of Jack Cullen. Charles A. Koster, now scoring in the lead, and the Tyson Sisters, will head the company next season in Eastern cities.

Mrs. George C. Penree (Adeline Mann), leading lady with Broadhurst Brothers' The Man from Mexico, is ill at the Barker House, Omaha, Neb.

Harry and Mae Cody Langdon are no longer connected with the Keystone Dramatic company, having joined the Howard-Dorset company for leads.

Louise, daughter of Mr. and Mrs. W. H. Mack (Alice Lorraine), is seriously ill with diphtheria at her home in this city.

Robert Bosworth, who has been seriously ill at Edgewater, a suburb of Denver, Col., is entirely well again, but he will probably not resume his professional work until next season.

Jessie Wallack-Dixon, who has been quite ill, has recovered, and will create a part in a new drama which will be seen in this city in March.

Rudolph Aronson announces that the competition for an English name for Johann Strauss' opera, Wiener Blut, has resulted in the selection of the title Vienna Life. The winner of the prize of \$50 offered is Elsa Martens, of New York.

Rehearsals for What Happened to Johnson, under direction of Lawrence McCarty, were called at Leavenworth, Kan., Dec. 26.

Newt Brunson, agent of the Keystone Dramatic company, and Edward Brunson, manager of the Citizens' Opera House, Delavan, Wis., will put on a company on the road next season, playing three night stands.

In the recent production at Chattanooga, on Nov. 17, of the little curtain raiser, A Madam St. Anthony, with Louis James in the title role Alice Bainbridge Clark made a decided hit in her dancing specialty in the part of La Fanchette.

AN ACTOR'S ADVENTURES IN AFRICA.

Reginald H. Barlow, legitimate actor and sometime soldier in Her Majesty's service in South Africa, arrived in this home in this city last Friday. He was the centre of considerable interest as he made his way from the station to report at the Actors' Society headquarters, for he wore the picturesque uniform of the Canadian Imperial Volunteers—a costume heretofore known to New Yorkers only through the illustrated periodicals. He walked with a good swing, too. The deep tan on his cheeks proved that he had lately seen active service abroad, and the Kaffirs dwelt on their eyes again before they recognized in the smiling stranger their former comrade Reginald H. Barlow, leading heavy man.

The returned soldier had the appearance of a man with an interesting story to tell, and it was not long after his arrival that Mr. Barlow was seated opposite a *Manhattan* reporter at a familiar oak table upon which were marshaled two "Scotch high-balls." As the "high-balls" gradually lowered in the glasses the following tale was told: "To begin with," said Mr. Barlow, "the war in South Africa was none of my business. I am a native of Cambridge, Mass., got my education at Harvard, and after entering the profession played almost entirely in the United States. But when the call for volunteers came, fourteen months ago, I was playing with the Valentine Stock company at Winnipeg, where one of the recruiting stations was established, and the temptation to enlist was too strong to be overcome. The last part I played with the Valentine company was *King Arthur*, in *The Three Musketeers*. I was nicknamed *The Cardinal* the day I joined the First Canadian contingent, and by that name I was known through the whole campaign.

"We went from Winnipeg to Quebec, sailed from there to Cape Town, and after going north from there a distance of 400 miles by rail began a march that, with but few interruptions, lasted nearly a year. During that period we marched 1,600 miles and fought in thirty-seven engagements. During one period of thirty days we marched 300 miles and were only three days without fighting. We slept under canvas only a few nights, comparatively, during the campaign. Most of the time we slept in the open—and often, after a hard day's march, we lay down too exhausted even to remove our accoutrements. But everything that could be done for our comfort was done. England took good care of her soldiers. Sometimes rations were short, but that was unavoidable. Nearly all of our food supplies came from the United States—and a good part of them were eaten by Yankees, since there were more than 20,000 of my countrymen fighting on the British side in South Africa.

"Occasionally the regimental leader became almost like Mother Hubbard's cupboard. At Paardeberg we lived on one biscuit a day, and when we were forcing our way into Cronje's laager we were doing hard work on empty stomachs, once inside of the laager we found a vast store of flour—but only flour. How to make it edible was a difficult question until one of the fellows discovered that very tasty cakes could be made by frying it in vaseline. Each man had a small bottle of good American vaseline in his kit, and the cakes soon became popular. Once we had a very welcome addition to our menu through the courtesy of Charles Arnold, who with his company was playing *What Happened to Jones* in Cape Town. Mr. Arnold devoted the receipts of a benefit performance that he gave to the purchase of grapes, which were forwarded to us at the front. There never have been better grapes and there never will be better grapes than those grapes were."

"During the whole campaign I was wounded only once, and long ago I entirely recovered from the hurt. Of course, I had many close calls—but 'a miss is as good as a mile,' you know. The First Canadian Contingent closed its season at Pretoria, and we had a great celebration there just before we started homeward. We Americans said goodbye to Tommy Atkins—and we had grown very fond of him. Our regiment had marched, and camped, and fought side by side with the Gordon Highlanders for many months, and men get to know each other rather well under those conditions. I had the honor to make the farewell address to Tommy Atkins, speaking as the representative of the Canadians.

"When we got back to Cape Town we stopped awhile and I appeared at the theatre there as Middlewick in *Our Boys*, of which a special performance was given. We came home by way of England, and during the ten days that we spent on English soil we enjoyed the most generous hospitality that a hospitable nation can provide. The whole city of London kept open house for us. The First Canadian Contingent made me its representative singer, and everywhere I went I was expected to sing the Canadian national song, 'The Land of the Maple.' I sang it at the Lyceum, the Empire, the Savoy, the Strand, the Pavilion, the Palace, Daly's in London, and at the Star in Liverpool. And I had the honor also to sing it before the Queen, at Windsor. After I had sung at the Lyceum the members of the company presented me with a handsome ring as a souvenir.

"The rest is easily told. We landed at Hallifax on Christmas Day, and I came down to New York immediately to see my wife, Maude Morris, who is playing the lead this season in *A Pack of Cards*. I expect to return to my regular stage work very soon. I am through with soldiering, but I feel about the experience very much as the Englishman did after his first slide on a toboggan—I would not have missed it for a thousand dollars, but I would not go through it again for ten thousand."

EDMUND K. COLLIER DEAD.

Edmund K. Collier, the distinguished old actor, died at St. Joseph's Hospital, in this city, on Dec. 27, of a complication of diseases. He had been in ill health for some time, and a week ago was taken by Robert Hilliard to the Post Graduate Hospital. Later he was removed to St. Joseph's, where, under the care of the Actors' Fund, he received every possible attention.

Mr. Collier was a nephew of J. W. Collier, of the old firm of Shook and Collier, a brother-in-law of the late Bartley Campbell, and was the stepfather of William Collier, the comedian. In the sixties he was a popular and promising young player of the New York stage. Later he was leading man with Edwin Booth, John McCullough, Madame Jamaischek and other stars of prominence. After the death of Edwin Booth he became a star on his own account and toured the country in *Jack and Metamora*, *Michael Strogoff* and *Mazeppa*. He also starred in a play of his own composition entitled *The Cross Roads*. In recent years Mr. Collier occasionally appeared in New York productions. He was the Porfiris in James O'Neill's production of *The Musketeers* at the Broadway Theatre, in March, 1899, and he made his last public appearance as Arius, in *Ben Hur*, at the same playhouse.

The funeral services were held on Saturday afternoon at St. Leo's Church, in Twenty-eighth Street.

MUSIC NOTES.

The first Sunday concert of the Gram Opera season was given on Dec. 23, the soloists being Lillian Norfleet, Susan Strang, Madame Schumann-Heink, Carrie Brundrett, Mabel Thistlewood, Cremorne, Campagne, and Marcelle Semirichy.

Marcelle Semirichy gave a song recital at Carnegie Hall on Dec. 22, in aid of the George Junior Republic. Later she was dined by Elizabeth Remsen.

The Cornell University Musical Club gave a concert at the Willard Avenue on Dec. 27.

The New York Choral Society gave their annual choral performance of "The Messiah" at Carnegie Hall on Dec. 27, with William Blatchford, Mrs. Margaret Black, Lucy Williams, and David Bispham as soloists.

The Madame Grau Opera company, at the Metropolitan Opera House, gave the following performances last week: Madame Grau, Wednesday; La Bohème, Friday; Faust, Saturday; La Bohème, Sunday.

Maud Powell, violinist, who will play at the coming Philharmonic concerts in this city, arrived from London on Dec. 27, with Elsie Blatchford, La Bohème, Saturday; Faust, Sunday.

Miss Pauline Viardot-Garcia, who will give a series of recitals in America before returning to the other side.

PERSONAL.



From photo by Langford, London.

WALLER.—Lewis Waller is pictured above as King Henry V in his present revival of that play at the Lyceum Theatre, London. His make-up will be seen to be very different from that of Richard Mansfield in this character.

FOX.—Bella Fox and Jack Levy, non-professionals of this city, were married on Dec. 26 in Baltimore, Md.

WAKEMAN.—Emily Wakeman has gone to Orange, N. J., to spend New Year's as the guest of Homer Davenport, the caricaturist, and Mrs. Davenport. Miss Wakeman will return to town on Wednesday.

BERNARD.—Sarah Bernhardt recited at Mr. Bagby's 108th "musical morning" at the Waldorf-Astoria on Dec. 25.

BINGHAM.—Amelia Bingham spent Christmas week in the mountains of North Carolina. The rehearsals of her company, to open soon at the Bijou in Clyde Fitch's *The Climbers*, have progressed so favorably that Miss Bingham decided to give all her co-workers a holiday rest.

ROBERTSON-ELLIOTT.—Forbes Robertson and Gertrude Elliott were married on Dec. 22, at South Hampstead, England.

BATES.—Blanche Bates will be starred by David Belasco in Paul M. Potter's dramatization of *Under Two Flags*.

MARLOWE.—Julia Marlowe has secured the dramatic rights to the successful novel, "The Redemption of David Carson

Nelly was a gentle and lovable Mrs. Errol, and Rose Stuart gave a capital impersonation of Miss. the adventuress. Thomas L. Coleman as Mr. Havisham, Walter Allen as Mr. Hobbs, John Westley as Dick, Charles D. Waldron as Higgins, and the other members of the company in the humbler roles acquitted themselves with credit. Next week, Why Smith Left Home.

Irving Place—Der Grosskaufmann.

Comedy in three acts by Oscar Walther and Leo Stein. Produced Dec. 24.

Schwandorf	Frank Kierschner
Therese	Marie Elsenhut
Gretel v. Proschwitz	Maria Bunger
Ludwig v. Heindorf	Adolf Zimmerman
Schneppke	Adalbert Moeller
Prinzessin	Max Hanauer
Anna	Johanna Chausse-Koch
Balthasar Huber	Friedrich Brandt
Edith	Gustav v. Seyffertitz
Mama	Carl Fischer
Franziska	Anna Sander
Franz Schaefer	Lina Haenner

Der Grosskaufmann (The Wholesale Merchant), which enjoyed a run in Germany, was produced at the Irving Place Theatre for the first time last Monday evening before a small audience.

The play tells of the ambition of Schneppke, a faithful clerk for twenty-two years in the employ of Schwandorf, who, having unexpectedly inherited 75,000 marks, resolves to enter into competition with his old employer, and the love intrigue of Prinzessin and Balthasar Huber, a "poor but honest" artist, that does not run smoothly owing to the opposition of a stern parent, Schwandorf. Eventually Schneppke, who lacks executive ability, finds himself on the verge of bankruptcy, but is rescued by the relenting Schwandorf and restored to his former position in the latter's business, while Prinzessin and Huber, through the machinations of Aunt Therese, acquire the consent and blessing of Papa Schwandorf.

The dialogue and characters are decidedly German, and in the hands of a talented company all the possibilities of the play were realized.

Max Hinsler essayed the title-role and achieved individual success. The interest, however, was centred in Balthasar Huber and Prinzessin, respectively played by Gustav v. Seyffertitz and Marie Elsenhut. The former was inimitable in his delineation of the impudent artist and gave one of his best performances of the season here. Prinzessin Elsenhut presented a pretty picture as Prinzessin, and played her part convincingly.

Franz Kierschner was also at his best as Schwandorf, and in conjunction with Maria Bunger as Therese scored strongly. The others were cast for inconsequential roles, which they filled satisfactorily.

Third Avenue—The Sleeping City.

The Sleeping City, a melodrama of never-failing popularity on the East Side, drew crowded houses all last week at the Third Avenue Theatre. The cast was almost the same as in the earlier performances here, and the scenery and mechanical effects were as before. Lester A. Fair repeated his success as Jack Morton, the hero; Lewis Wood was a zealous villain as Charles Creston; Edward W. Hume made a hit in the low comedy character, Fritz Pinkewinkle, and Thomas W. Hill was a satisfactory Lou Morton. The women's roles were all very satisfactorily played. Especial praise is due to Helene Hadley for her thoroughly artistic and tellin' impersonation of Cora Creston; Clara M. Langley was as attractive as before in the leading role, Ethel Baumert; Jean Lee was comical and sympathetic as Widow Riley, and Florence Simott was a sprightly Maggie. The specialties introduced by various members of the company were well received. This week, Fogg's Ferry.

Fourteenth Street—The Village Postmaster.

The Village Postmaster returned last week to the scene of its former New York runs and again delighted large audiences. Archie Boyd once more was seen in the title-role, and Angela Russell made a successful local debut in the lead. Others in the generally competent cast were Frank E. Camp, George D. Parker, William S. Gill, Tom Maguire, Richard Nesmith, George Martin, George S. Peeler, Joseph R. Sprague, William R. Sinclair, Josephine Steffer, Jane Murbury, Grace Griswold, Florence De Luce, Louise Skillman, Lee Cobb Martin, Stella Blair and Helen McDevitt. Chauncey Elliott in Garrell O'Mahony, Jan. 7.

American—Faust.

A good production of Faust was made at the American last week. Ralph Stuart as Mephisto was well received. Georgia Welles played the part of Marguerite creditably. The Dame Martha of Julia Stone made quite a hit. She lost none of the wit and humor of her role. E. L. Snader was fair in the part of Faust, and Ben S. Meers was a successful Valentine. The usual scenic and electrical effects were well arranged. This week, Fogg's Ferry.

Star—Eight Bells.

Eight Bells chimed before large audiences at the Star all last week. James and Andrew Byrne head the company this season and have good support. The rollicking old play went with the usual rush. The Martell Family were heavy scorers.

At Other Playhouses.

Owing to the fact that New Year's Day, Jan. 1, is a legal holiday this issue of THE MIRROR has been sent to press earlier than usual and reviews of the Monday night openings are deferred therefore until next week. The announcements for the week at the various theatres are as follows:

REPUBLIC.—Viola Allen presents for the first time here Lorimer Stockard's dramatization of F. Marion Crawford's novel, "In the Palace of the King."

MANHATTAN.—The Burgomaster, so successful in the West, has its first local hearing, the cast headed by Henry E. Dixey.

EMPIRE.—The stock company returns, appearing in Mrs. Dunn's Defense.

GARDEN.—E. S. Willard makes his reappear-ance in David Garrick.

STAR.—Hanlon's Superba is the bill for the week.

AMERICAN.—Trilby is revived for a week by the stock company.

MURRAY HILL.—Why Smith Left Home is the offering of the Henry V. Donnelly stock company.

KNICKERBOKER.—Ada Rehan is seen for the first time here in Sweet Nell of Old Drury.

SAVANNAH.—Henrietta Crossman remains in her immensely successful Mistress Nell.

EDITH.—Mary Irwin is in her last weeks as Madge Smith, Attorney.

GRANGE.—Domenec Thompson came back last week in the perennial play, The Old Homestead, which is continued this week.

THIRD AVENUE.—Fogg's Ferry is the week's attraction.

CASINO.—Florodora remains.

WALLACE'S.—Mary Manning has made an individual success in Jamie Meredith, ably seconded by Robert Brunet and Burr McIntosh.

DALY'S.—Lady Huntworth's Experiment is continued by the stock company.

HERALD SQUARE.—Arizona is in the last week of its long run. The Girl from Up There next week.

ACADEMY.—Quo Vadis, the Stanislaus Stange version, returns to town, played by the cast seen

recently in Boston led by Wilton Lackaye, Arthur Boucicault, Frank Morgan, Eliza Proctor and Otto Bijou Fernandez and Carlotta Nilsson.

CRITERION.—John Hare has begun the final weeks of The Gay Lord Quex.

LYCEUM.—Annie Russell continues in A Royal Family.

METROPOLIS.—Neil Burgess drew large audiences last week in The County Fair. This week, in Wall Street.

GARRICK.—William H. Crane still plays David Harum.

MADISON SQUARE.—The House that Jack Built will end its engagement here on Saturday. Herbert Kelvey and Elsie Shannon in My Lady Dainty Jan. 8.

HOLIDAY HAPPENINGS.

The retired players of the Edwin Forrest Home celebrated Christmas Day in accordance with the customs long ago established there. The fine old mansion was decorated with ivy and holly gathered in the woods of the "Springbrook" estate, and, as usual, the first wreath was placed upon the statue of Edwin Forrest that stands in the main hallway. Beside each plate at the breakfast table lay a Christmas token from Andrews Hartel, the superintendent, and his daughter. The morning was passed by the old players in visiting each other's rooms and exchanging gifts. An especially elaborate dinner was prepared for the occasion, and every one now a resident at the Home was present. The guest of honor was Amy Lee, daughter of Rose Watkins, who was invited to pass the holiday with her mother and the Home "family." During the festive toasts were drunk to the memory of Edwin Forrest, to Mr. and Miss Hartel, and the Trustees, and to Amy Lee and the members of the dramatic profession.

On Monday evening, Dec. 24, the members of Delmore and Wilson's My Aunt's Nephew company observed Christmastide in an appropriate and enjoyable manner at Elkhart, Ind. Through the courtesy of H. M. Garwood, landlord of the Standard Hotel, the festivities took place in the parlor of his house, where a large tree had been placed, and this was laden with presents. The ceremonies opened with a speech by Ira J. La Motte, manager of the company, and closed with the presentation of a handsome diamond scarf-pin each to Delmore and Wilson. The former responded in a happy manner, reciprocating Mr. La Motte's remembrance with a gold watch, Mr. Wilson adding a fine chain and diamond charm. The tree was then stripped of its burden of presents, which were distributed among the members of the company. A dinner followed.

Christmas in the household of Gus Hill was more than usually joyous, and the success of Mr. Hill's many theatrical ventures was celebrated in a fitting manner, the popular manager receiving many beautiful and valuable gifts from his large circle of friends. A complete hunting outfit, a gold mounted harness, a handsome jewel-studded cane and an elaborate ebony-backed set of brushes and toilet articles were among the best. To complete the happiness of the day Mr. Hill gave to his wife the deeds to his Summer residence on Long Island, a diamond sunburst of sixteen stones and a full length sealskin carriage coat.

Mr. and Mrs. Carl A. Haswin and Business manager W. H. Ovatt entertained the members of A Lion's Heart company at a supper Christmas night in the Leeland House, Chicago. Covers were laid for eighteen and an elaborate menu was served. The favors were solid silver, selected by Mrs. Haswin, who came on from New York for the occasion. Recitations were given by Mrs. Haswin, Miss Barber and Mr. Roberts. Songs were sung by Mr. Eckhart and Mr. Verney. Toasts were given and responded to by Mr. and Mrs. Haswin, Mr. Ovatt, Mr. Daily, Mr. Gardner and Mr. Rice and others.

William A. Brady and Joseph R. Grismer tendered a banquet to the members of the Eastern Way Down East company on the stage of the Worcester (Mass.) Theatre, after the performance on Christmas night. There were twenty-seven persons at the board, including, besides the members of the company, the owners of the playhouse and a number of local celebrities. The theatre orchestra played during the banquet, a flashlight picture was taken, many toasts were proposed and drunk, and a number of handsome presents were exchanged.

The members of The Heart of Maryland company were the guests of David Seino at a Christmas banquet served at the Midland Hotel, Kansas City, after the performance on Christmas night. Charles E. Gilbert acted as toasting master, and among those who entertained their fellow-diners were B. J. Murphy, Frank A. Connor, Herbert Bowditch, Louise Kenmare, Anna O'Kyan and Mabel Howard.

At a banquet tendered by Brady and Grismer to their Eastern Way Down East company on the stage of the Worcester Theatre on Christmas night a handsome umbrella, with the inscription "Presented to George A. Blumenthal by the members of the Way Down East company, 1900," and a gold mounted pen were given to the manager. Scott Cooper made the presentation speech. During the evening toasts were drunk to W. A. Brady and Grace George and to Joseph R. Grismer and Phoebe Davis.

Charles Haystead, manager of Human Hearts (Eastern), was presented with many handsome presents by the members of the company at Greensburg, Pa., Dec. 24.

Max H. Myers, manager of The Air Ship company, gave a banquet to the members of his organization after the performance on Christmas night, at Norwalk, Conn. Clever speeches were made by Albert Livingston and Katherine Harris, the leading man and woman of the company, and many presents were exchanged between the players present.

Beatrice Moreland received a handsome set of silver for her dressing table, including a large triple mirror, from Mrs. Tony Pastor. A beautiful diamond frog set with 150 stones, was also among her gifts, which were very numerous and costly.

Mrs. Frank Boman, of Hopkins' Trans-entertainments, was favored with a large number of handsome and valuable gifts, including a turquoise and diamond ring and a large cluster diamond pin. Mr. Boman fared likewise; a handsome typewriter being among his gifts.

Mrs. Charles E. Hanford dined the Private John Allen company at Topeka, Kan., on Christmas Day.

Manager Harry Beeson banqueted the Union Town, Pa., Opera House employees Dec. 27.

Christmas night Thomas Q. Sembrook, in behalf of the employees of the Lyceum Theatre, Scranton, Pa., presented Manager A. G. Duffy with a handsome watch charm.

Harry A. Brown, the manager of the Academy of Music, Scranton, Pa., was presented Christmas afternoon with a handsome traveling bag by the attaches of the house.

After the Christmas performance of When Knighthood Was in Flower, at the Euclid Avenue Opera House, Cleveland, Ohio, an immense Christmas tree was placed on the stage, and Frank Colfax, Miss Marlowe's stage manager, acted as Santa Claus and distributed many fine gifts to the members of the company. After this had been done all sat down to supper that had been spread back of the tree. Miss Marlowe was presented with a beautiful loving cup of silver and beaten gold by the company.

The members of the Standard Stock company were guests at a Christmas eve dinner at Plaza, given by Jacobs and Steinberg.

WALLACE'S.—Mary Manning has made an individual success in Jamie Meredith, ably seconded by Robert Brunet and Burr McIntosh.

DALY'S.—Lady Huntworth's Experiment is continued by the stock company.

HERALD SQUARE.—Arizona is in the last week of its long run. The Girl from Up There next week.

ACADEMY.—Quo Vadis, the Stanislaus Stange version, returns to town, played by the cast seen

appreciated. Mr. Rowland gave a Christmas dinner to his company after the performance.

The attachés of the Academy of Music, Jersey City, N. J., presented Manager Frank E. Henderson with a handsome leather office chair after the performance Dec. 24.

The women members of the George W. Wilson company entertained the men of the company with a fine dinner at the Hotel Wellington, North Adams, Mass., Dec. 28.

Manager A. E. Morrison, of the Grand Opera House, Memphis, Tenn., was presented with a chain and charm by the stock company and the employees of the theatre on Christmas Day.

A dinner was spread on the stage of the Worcester, Mass., Theatre after the performance of Way Down East on Christmas Day. It was enjoyed by the members of the company and the local dramatic writers. Managers Brady and Grismer were the hosts.

Manager E. L. Kinneman, of the Marion, Ind., Grand Opera House, gave a dinner to his company Dec. 24.

Manager Taylor, of the Camden, N. J., Theatre, gave the attachés of his house a Christmas dinner, followed by a vaudeville entertainment. At the close of the dinner the attachés presented Mr. Taylor with a handsome Morris chair and a solid gold chain.

The old Arkansas company was banqueted at Delancey, N. Y., after the performance Christmas evening.

At English's Opera House, Indianapolis, Ind., Christmas Day was celebrated in generous fashion. A. F. Miller, the manager, received a handsome leather and oak chair from his executive staff and a fine traveling bag from a regular patron of the playhouse. This patron, whose name was withheld, also presented a gold watch to William Henry, the treasurer, and gave various sums of money to others connected with the theatre.

Ed. W. Rowland and Edwin Clifford, who are starring Smith O'Brien in The Game Keeper, gave their company and a few friends a banquet Christmas night in Fall River, Mass. Managers Rowland, Clifford and O'Brien received several presents from the company.

Helen Guest has gone to Boston to spend the holiday season at her home.

The members of A Wise Guy company enjoyed a Christmas tree at the Lindell Hotel, St. Louis. Dorothy Nevile was Santa Claus, and after the presents were distributed a fine banquet was served.

THE CHRISTMAS MIRROR.

Praised by the Press Throughout the Country as a Model Holiday Publication.

Up to the Standard.

Baltimore American.

The Christmas number of THE DRAMATIC MIRROR is up to its usual standard of good things, and is bound up with the regular weekly edition of this popular magazine of dramatic information. The contents of the holiday number are of great variety, ranging from story and essay to poem and clever writings, and illustrations. Among the articles useful to the student of the stage are "A New Chapter in the Life of Edmund Kean," with old and valuable cuts by William J. Lawrence; "The Story of the Hungarian Drama" by Alexander Von Hegedus, Jr., and "The Actors' Church Alliance" by Rev. Walter E. Bentley. The articles in lighter vein are interesting and amusing, the cuts of very fine quality, and the whole forms a handsome souvenir of the holiday times. An interesting feature is "Phyllis," a song composed for this number by Jessie Loftus.

Up to the Standard.

Toledo Blade.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is at hand, and it is a beauty, from the Ernest Haskell first page to the holly-bordered An Illustrated annual. Through London with Dickens, as in "A New Chapter in the Life of Edmund Kean," is a valuable feature, as is "A New Chapter in the Life of Edmund Kean," fully illustrated. Clancy Loftus contributes a new musical composition, "By Mayer and Sewell" to do some caricatures; Aspell has a full-page drawing; Rose Etinge tells a story, and besides a number of poems and sketches, there are any number of portraits and biographies. Altogether, THE MIRROR is an extremely entertaining number.

Personal Expressions.

The following are among scores of personal expressions received:

Erroll Dunbar: "I am proud that my 'Papa Thoughts' have a place in such an artistic magazine."

J. May Bennett: "It is deserving of the highest praise."

Henry A. Court: "THE MIRROR occupies a unique position in the theatrical world, and the monthly issue is always a fitting crown to the year's work."

Conrad Bernick: "It is a gem."

Andreas Hirsch, Superintendent of the Edwin Forrest School, says the incoming Christmas Number is excellent, and has been a source of very great pleasure to the ladies and gentlemen at Springbrook. The Edwin Forrest Home "Family" sends its compliments upon the number.

S. Z. Forn, New Haven, Conn.: "I enjoyed the Christmas Number exceedingly. It is full of good reading matter, the illustrations are excellent, and the cover is superb."



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Ford and Francis, in *The Tryst*, head a bill that includes Press Eldridge, comedian; John and Nellie McFarthy, assisted by James R. Raymond, in a new farce, called *A Female Companion*; Condie and Morey, in *The Old Life*; Post and Clinton, sketchists; Harry C. Stanley, assisted by Doris Wilson, in *Before the Ball*; Three Schuyler Sisters, vocalists; Dick and Kitty Kummis, comedy duo; Josie and Willie Barrows, entertainers; McCabe and Emmett, sketch artists; the Tanakas, Japanese top spinners; Chris Green, musical act; Frank Emerson, comedian, and the vitagraph.

Keith's Union Square.

R. G. Knowles and Mrs. Knowles continue for a second week. The bill also includes Johnstone Bennett, assisted by Tony Williams; Cushman, Hodecomb and Curtis, in *The New Teacher*; the Stentor Zouaves; Johnson and Dean, colored comedy duo; the American Quartette; Ward and Curran, Lew Simmons and Frank White, comedians; Martineau and Sutherland, Leonard and Fulton, Kamisdell and Arnold, the biograph, the Luendos, Minnie Alton, and George Martin.

Proctor's Palace, Fifty-eighth Street.

The entertainers are Sam, Clara and Kittle Morton, comedy trio; the Newsy Troupe of eight Russian dancers; the Three Yoscarys, acrobats; George W. Day, comedian; St. Onge Brothers, gymnasts; Fields and Ward, talkers; Lawrence Crane, magician; Florraine, dancer; Budd Brothers, acrobats; Marie Rose, soubrette; the Demuths; O'Brien and Herold, sketchists, and the kalitechnoscope.

Proctor's 125th Street.

The bill is headed by Russell Brothers and includes Banks and Winona Winters, comedy duo; Lew Sully, monologist; John Donohoe and Mattie Nichols, sketchists; John E. Camp, comedian; the Mimic Four, farceurs; Barr and Evans, comedy duo; Fahey's kalitechnoscope; Jefferson, Mack and Armour, comedy trio, and the travel views.

Proctor's Fifth Avenue.

Papina plays a return engagement, and divides the honors with Maree's living pictures. Others are Rose Coghlan, assisted by Louis Masson and company, including Rosalind Coghlan; the Finneys, acrobatic experts; Lew Hawkins, monologist; Zazel and Vernon, bar performers; Jane Whitbeck, comedienne; Maxwell and Simpson, illustrated songs; Gilbert Gerard, mimic; the Sisters Whiting, vocalists; the kalitechnoscope, and Till's marionettes.

Proctor's Twenty-third Street.

The attractions for New Year's week include Clifford and Ruth, comedy duo; George W. Monroe, comedian; Staley and Birbeck, transformationists; Ralph Johnstone, cyclist; Charley Grapewin and Anna Chance, in *Above the Limit*; Linton and McIntyre, comedy duo; Charley Cope, monologist; Clemence Sisters, vocalists; McCauley and Daniels, comedians; the Young American Quintette; Josephine Harvey, trombonist; Thurman, magician, and the kalitechnoscope.

Koster and Bial's.

Lois Fuller makes her American re-appearance, and heads a bill including George Fuller Golden, monologist; Fuller, Moiler and Burke, comedy trio; Rita di Lorenza, chanteuse; Josephine Sabat, comedienne; Berte Coote and company, farceurs; the Original August, eccentric; the Fred Clarence Quintette, vocalists; the Faustine Twin Sisters, singers; Ford and Cantwell, comedy duo; John R. Hart, juggler; Kelly, Yeager and Kelly, comedians, and Nellie Devenus, soubrette.

New York.

The Giddy Throng, with May Yohe, Mabel Fenton, Amelia Summerville, Louis Harrison, Daniel McAvoy, Mamie Gilroy, Frank Donne, and others in the cast, is in its second week.

Weber and Fields.

Fiddle Dee Dee, which now includes travesties on *The Gay Lord Quex* and *The Royal Family*, is continued.

THE BURLESQUE HOUSES.

MINE'S BOWERY.—Fred Irwin's Big Show has moved down from the Eighth Avenue for a week.

LONDON.—The City Club will entertain this week.

MINE'S EIGHTH AVENUE.—T. W. Dinkins' Vignobonds provide the week's diversion on the West Side.

DEWEY.—The Ramblers, with the usual burlesques and olio, is the offering for New Year's week.

LAST WEEK'S BILLS.

KRUEGER'S UNION SQUARE.—R. G. Knowles, who went to England some ten years ago, and almost immediately became a red-hot favorite in the London music halls, gave New Yorkers a chance last week to see the sort of entertainment that causes a man to be idolized by the Britishers, and makes his salary go up by leaps and bounds, until he is envied by Prime Ministers and others whose pecuniary rewards are supposed to be very large. Mr. Knowles appeared at first as himself, without a grotesque make-up, and delivered some remarks on traveling, illustrated with many snappy little anecdotes. It is evident that some of our comedians and monologists, who have seen Knowles in London, have appropriated his material, as most of his jokes have been heard in our vaudeville houses before. However, he has his own way of telling them, and as the originator is always more successful than the imitator, Mr. Knowles did not want for appreciative laughter. After eight minutes of chatter Mr. Knowles introduced his wife, who played a few selections on the banjo very nicely. While she was entertaining the audience Mr. Knowles put on his wig, paint, hat, black coat and white trousers and proceeded to "cut loose."

He talked very rapidly and amusingly, and sang a song called "Love, Marriage and Divorce," in which he introduced a decidedly original and funny walk. The combination was effective, and he was rewarded with plenty of applause. Another song, called "Girly-Girly," with patter between the verses, also went very well. Mr. Knowles retains his American accent, and proves by his performance that even a ten years' residence in London has not dampened his spirits in the least. Joseph Hart and Carrie De Mar remained for a second week and were completely successful in *Dr. Channing's Visit*. Mr. Hart's new song about the billboard that was wrecked by a storm and patched together by an ignorant carpenter is one of the best he has ever written. Tom Nawn, assisted by his wife and daughter, kept the house in roar with Edmund Day's sketch, *Pat and the Genie*. Ralph Johnstone electrified the audience with his display of skill on the wheel. The Newsy Troupe of Russian singers and dancers were seen in New York for the first time. There are eight of them, and they presented a performance that is decidedly novel and pleasing. The national dances and songs of Russia are a welcome relief from the ragtime business we have been surfeited with of late, and the Newsys were forced to work overtime in order to give the audience enough. Dainty Kittle Mitchell, who has hosts of admirers in this city, was in fine trim, and her bit was even more emphatic than usual. Her humor is infectious and she had the audience completely under her control from start to finish. The Bison City Quartette and Musical Dale, with his sweet-toned bells, also met with appreciation. Lunette, a very attractive girl, appeared in an illusion. She floated, posed and danced in mid-air, against a black background, while the eyes of the audience were blinded to the mechanism by a frame of electric lights. A young man of pleasing address introduced Lunette, and told the audience that her ability to fly about was entirely due to his power as a hypnotist. The biography, with Christmas scenes; "The Woman in White"; Emerson and Omega, Ford Brothers, the stereopticon, and Tom Brown were also in the bill.

TOBY PASTOR'S.—Florence Bindley made her reappearance, after a long absence in Europe, and was given a hearty welcome by her legions of friends and admirers. She is as dainty, charming and versatile as ever, and her cleverness and vivacity kept the house interested throughout the act. Smith and Campbell rattled off their act of witticisms with their customary success. Gus Williams megaphoned some jests appropriate to the holiday season, and touched upon many subjects of current interest. The grotesqueries of the Crane Brothers were duly appreciated. The Ruby Sisters tumbled and danced in a most diverting way. The marmettes, manipulated by Mr. and Mrs. Walter E. Beaves, put the children into ecstasies of delight. Herbert and Willing turned on a supply of the latest通俗 songs and dances in a way that won them encores. Teige and Daniel, in *Matrimonial Mishaps*; Williams and Hood, in a good singing specialty; the Zereeth Trio, grotesques; Bette Curtis, a clever violinist; Milt's dogs, and the vitagraph were also in the bill.

PROCTOR'S FIFTH AVENUE.—Jean Maree's living pictures and *bas-reliefs* finished the third successful week of their run and attracted larger audiences than ever. The Finneys, those natty wonders, who have not been seen here in several years, astonished the spectators with their nerve and skill in their big glass tank. Their turn is very pleasing, and they seem to have a monopoly of this idea. Staley and Birbeck held over and continued to make a success in their transformation specialty. John Kermell had a few new jokes, and his earnest manner and round, full voice won him the close attention of his hearers. Fields and Ward's repertoire was well received. Music and fun were provided by Fahey and Seman in generous quantities. The sweet voices of the Clemence Sisters blended beautifully, and their act met with great success. Mr. and Mrs. Augustin Neuville presented their new act, *The Interrupted Rehearsal*, and the lines and situations seemed to be very much to the fancy of the audience. Maudie Caswell and Arthur Arnould presented their very entertaining acrobatic act. The Olympia Quartette, Ranza and Amo, the Three Dumonds, May Stevens, Prof. Dodd and dog, and the kalitechnoscope were also in the bill.

PROCTOR'S PALACE.—Lydia Yeomans Titus was the star, and, of course, scored her accustomed hit with her songs and imitations. The "baby" song was especially good. Clifford and Ruth won many laughs in their new version of *A Captain's Call*. Alice Pierce went through her list of imitations of stage celebrities. Linton and McIntyre were solidly successful in *A Doctor's Patient*. The Mimic Four did a little of everything in a brisk and entertaining way. The Musical Kleists mystified the audience with their hocus-pocus clowning. Barr and Evans made a great big laughing hit in their farcical sketch. Miss Evans seems to grow more accomplished as a funnyman every day. Donohue and Nichols, McCauley and Daniels, Carlisle's dogs, and the kalitechnoscope were also in the bill.

PHONETIC'S PALACE.—Lydian Yeomans Titus was the star, and, of course, scored her accustomed hit with her songs and imitations. The "baby" song was especially good. Clifford and Ruth won many laughs in their new version of *A Captain's Call*. Alice Pierce went through her list of imitations of stage celebrities. Linton and McIntyre were solidly successful in *A Doctor's Patient*. The Mimic Four did a little of everything in a brisk and entertaining way. The Musical Kleists mystified the audience with their hocus-pocus clowning. Barr and Evans made a great big laughing hit in their farcical sketch. Miss Evans seems to grow more accomplished as a funnyman every day. Donohue and Nichols, McCauley and Daniels, Carlisle's dogs, and the kalitechnoscope were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—The Four Cohans made a big hit in *Running for Office*, and proved a great drawing card. The Sisters O'Meers, high wire artists, made their American debut with great success. They are young, very pretty and extremely graceful, and accomplished their feats on the wire with an ease and finish that were charming. The manager, evidently their father, made a hit with some incidental funny business. Mark Sullivan was applauded for his excellent imitations. Ethel Levey's coon songs found favor. Zazel and Vernon and Zeno, Carl and Zeno made hits in acrobatic work. Yorkie and Adams won laughs with their Jewish jokes and songs. Ed Latell played and talked smartly. Sager Midgely and Gertie Carlisle were very amusing in their "kid" act. Charles B. Ward made a genuine hit with several new songs that were warmly encored. The kalitechnoscope, Hinney, Metzger and Hanley, May Costa, and Till's marionettes were also in the bill.

KOSTER AND BIAL'S.—Rita di Lorenza, a French chanteuse, made her first appearance in America here last week. She had been strongly heralded, and great things were expected from her. She was something of a disappointment, however, and it is hardly likely that she will make a sensation. She sang and did a Spanish dance very neatly, and made a mild sort of success. A big hit was scored by Etta Butler in her imitations of well-known stars. She was especially good in her imitations of Mrs. Fiske and Anna Held. "Jess" Dandy also came in for a fair share of the honors with his new parodies. Fun was furnished in a steady flow for almost half an hour by clever Fred Niles, who kept the

house in a roar throughout his act, which he has freshened up considerably since he was last seen here. James F. Dolan and Ed Lester continued to please in *A High-Toned Beggar*. Mr. and Mrs. Gene Hughes were warmly applauded for their work in the funny skit, *A Matrimonial Substitute*. Other acts worthy of notice were presented by the Nichols Sisters, the Holloway Trio, the Musical Colby, Burton and Brooks, O'Neill and Torp, Herbert's dogs, and Stella Lee. Business was large throughout the week.

PROCTOR'S 125TH STREET.—Sam, Kittle and Clara Morton made a most emphatic hit. Charles Grapewin and Anna Chance created plenty of laughter in their sketch, *Above the Limit*. The St. Onge Brothers did many good tricks on bicycles. Others who contributed their talents were Charles Chick, the foot juggler; Waller and his horse; the Three Yoscarys, Collins and North, Lawrence Crane, the Anderson Novelty Quartette, and Budd Brothers. The kalitechnique and stereopticon were retained.

HUNIG AND SEAMON'S.—Edgar Atchison-Ely proved entertaining in his "Future Dude" specialty. Ward and Curran got lots of applause. Blanche King sang sweetly. The Bonbon Midgets were interesting. Hall and Staley produced melody and presented good comedy. Others on the programme were the Todd-Judge Family of Acrobats, Lawson and Nixon, and the Young American Quartette.

WEENE AND FRIENDS.—The new version of *Fiddle Dee Dee* drew packed houses and the stars were cordially received.

The Burlesque Houses.

MINE'S BOWERY.—Abe Levitt's Rentz Society company held forth last week to good business.

LONDON.—The Bon Ton Burlesquers entertained large audiences.

MINE'S EIGHTH AVENUE.—Fred Irwin's Big Show regaled the Westsiders.

OLYMPIC.—The Thursday Burlesquers diverted Harlem attention last week.

DEWEY.—Weber's Parisian Widows company, a favorite organization, presented an exceptionally good entertainment to crowded houses. The burlesques, Miss Breezy of Chicago, and The Banquet at Fogarty's, were well received. The olio embraced Ellsworth and Burt, who scored heavily in their sketch; Snyder and Buckley, Williams and Aleene, Falk and Lillian, Elliott and Aleene, and Gallagher and Barrett. The living pictures, staged by Operi, were held over, and continued to please.

J. R. ADAMS AT THE EDEN MUSEE.

JAMES R. ADAMS, the clown, and his company are playing a special holiday engagement at the Eden Musee, this city, presenting a condensed version of *Humpty Dumpty*. The attraction is especially appropriate for this season, and the shrieks of delight uttered by the youngsters, as they watch the antics of Mr. Adams and his assistants, are music to the ears of their elders, who, by the way, seem to relish the entertainment fully as much as the children. Although the stage at the Musee is extremely small, Mr. Adams manages to put in plenty of trick work, so that the ball of fun is kept rolling from start to finish. One of the novelties he has introduced consists of an umbrella trick, which is very amusing. Mr. Adams' assistants, all of whom are clever, are Beckey Taylor, Rebecca Morgan, William Morgan, John Cahill, A. Maxwell, W. Adams, and William Kincaid. The company has been engaged indefinitely and gives two performances daily.

BOWERY MUSIC HALL BURNED.

The Manhattan Music Hall, at 104 and 106 Bowery, was badly damaged by fire on Christmas night. The place was crowded with people and the waiters were doing a rushing business when the alarm of fire threw the spectators and performers into a panic. The people in the hall escaped with difficulty, as the doors became blocked when some careless person kicked a chair against them. Nine girls, who were dressing for the performance, were rescued at great risk by the policemen and firemen. The family of Alderman Fleck, who ran the place and lived on the top floor, was saved. Mrs. Fleck refused to allow the firemen to carry her down the ladder until he had rescued her two pet dogs. The burned music hall occupied the site of the famous old Bowery Theatre, but times have changed, and the performances given at the place were not in the least like those that were given by the stars of a generation ago.

INJURY TO ACROBAT.

Harry Midgley, a brother of Sager Midgely, who is known to the public as Harry Harrison, was seriously injured by a fall while giving a performance at Bordentown, N. J., on Christmas day. C. Fred Ruhman, of Trenton, had arranged a performance at the Park Street Opera House, in Bordentown, and in order to attract a crowd, had engaged Harrison to perform a "slide for life," holding to a pulley by his teeth while he descended from the roof of the theatre to the ground. He had frequently performed the feat in safety, but on this occasion the wire broke and he fell twenty-five feet to the ground. He was taken to the hospital, suffering from very severe external and internal injuries.

CHANGES AT SHEA'S BUFFALO HOUSE.

Manager Shea, who has made a big fortune by giving the people of Buffalo vaudeville entertainments of the very highest class, in a very queer looking theatre, closed his house during the week before Christmas in order to make many important changes. A force of workmen, decorators and upholsterers practically transformed the house within the week, and the improvements are said to have cost Mr. Shea a large sum. After much thought, Mr. Shea has decided that in future smoking and drinking will be confined to the cafe, so that those who like good vaudeville without the fragrant weed or the festive fizz can see the performances in comfort.

LOIS FULLER ARRIVES.

Lois Fuller arrived in New York last week on the St. Louis. She brought with her thirty tons of baggage, a musical director, a maid, a chief electrician and four assistants. Utimo, a Japanese juggler and acrobat, and her manager, George Crager. Miss Fuller is booked for a ten weeks' engagement at Koster and Bial's, beginning New Year's eve. When that is concluded she will leave to fill engagements in Japan and other countries of the far East. Edwin H. Stevens, who has managed Miss Fuller's affairs for several years, was unable to accompany her, as he is lying dangerously ill in Italy.

LEGLONG DID NOT LAST LONG.

The stock company which opened at the Theatre Comique on Dec. 17, under the management of G. Wet, presenting the burlesque, *Leglong*, lasted only one week. There were lively times around the theatre on the closing night, as the "ghost" did not materialize to any great extent. The manager is said to have paid a portion of his or her salary to each member of the company, and gave his note for the balance. A combination occupied the house last week.

C. P. FLOCKTON IN VAUDEVILLE.

C. P. Flockton, the well-known character comedian, made his vaudeville debut, week of Dec. 19, at the Park Theatre, Springfield, Mass., in a sketch called *The Old Story*, by Cuthbert Cooper, which tells a pretty story of life in the mountains of Switzerland. Judging from the reports received, Mr. Flockton's efforts met with decided favor.

THE GIDDY THROWN AT THE NEW YORK.

Burlesque-Review by Sydney Rosenfeld. Music by A. Baldwin Sloane. Produced Dec. 24.

Lady Mabel Dupper	May Yohe
Lord Quex	Edmund Day
Sophy Fullerton	Mabel Fenton
The Duchess of Strood	Amelia Summerville
Richard Carvel	Frank Donne
Dorothy Manners	Mamie Gilroy
David Harum	Charles Prince
Foxy Quiller	Daniel McAvoy
Chambres	Vern Morris
Emily Alice	Joseph Harrington
Mr. Noble Roman	Grafton Baker
Tony Bump	Pat Rooney
Deameray Bay	Mayne Gehre

The *Giddy Thrown*, the latest product of the pen of Sydney Rosenfeld, embellished with music by A. Baldwin Sloane, was produced at the New York Theatre on Christmas eve. The audience was extremely large and inclined to be enthusiastic whenever opportunity offered.

The new piece is in four scenes. The first is in the office of Noble Roman, a manager, who keeps tab on his attractions by means of a blackboard and a telephone. The second scene is at Carvel-Quex Manor; the third in the Duchess' boudoir, and the fourth on the battlefield of Wagram. It may be guessed from this that the new burlesque contains hits at the principal successes of the season, including Richard Carvel, *The Gay Lord Quex*, David Fenton and L'Aiglon. The characters are all mixed up in a most irrelevant way, but the complications are at times very amusing. While the burlesque as a whole is not as lively as it might be, it sparkles at odd times. The first fifteen minutes of the scene in the Duchess' boudoir kept the house in a roar. The limit of the burlesque seemed to be reached when David Harum brought a real live horse into the boudoir and tried to sell him to Lord Quex. The travesty on the great scene was very tiresome.

The event of the night from the curiosity-seeker's point of view was the reappearance of May Yohe, who is now Lady Francis Hope, of the British nobility. Her title was carefully printed in the programme, so that

VAUDEVILLE.

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WANTED—First-Class Acts that are Willing to Play Three (3) Times Daily FOR THE **F. F. PROCTOR**

All Such Acts Can Secure IMMEDIATE and FUTURE TIME.

MUST DO THREE (3) FULL SHOWS DAILY.**IF THE ACT IS UNKNOWN TO THE PROCTOR MANAGEMENT, IT MUST BE ENDORSED BY SOME REPUTABLE MANAGER.**Apply or write to **J. AUSTIN FYNES**, General Manager, care Association Vaudeville Managers, St. James' Building, Broadway and 26th St., or at **PROCTOR'S FIFTH AVE. THEATRE, N. Y. City.****IT'S SILENCE A POLITE NEGATIVE.****INSTRUCTIONS TO ARTISTS BOOKED:** Send one or more photographs of acts; telegram or else in one; EXACT time of acts and of "closing"; Billing for newspapers and programmes; and **CLEAN PALETTES TO COUPLE WITH THESE INSTRUCTIONS**; **FOR LEADS TWO WEEKS IN ADVANCE OF OPENING DATE AT EACH HOUSE**; addressing **RESIDENT MANAGER**.**SPECIAL NOTE**—The F. F. Proctor Playhouses have no connection with any other Theatre, Theatres, Circuit or Managements. They stand distinctly alone.**J. AUSTIN FYNES, General Manager.****F. F. PROCTOR, Sole Proprietor and Manager.**

Mr. and Mrs. Edward
ESMONDE
IN VAUDEVILLE.
Presenting Bill Toddle's Reception.

The Record at Keith's, Boston.

MR. J. K. MURRAY AND MISS CLARA LANE
The longest continuous engagement at Keith's—five weeks. *Boston Post*.
Will spend Christmas at home—Winthrop Beach, Mass.
January 9—Open Western Tour in Buffalo.
EDWARD F. MULHOLLAND, Manager.

Per address, Monroe.

DOLAN AND LENHARR
A Record Breaker.
Whoop, Hooray, Merry Xmas to the Bunch.

"There is but one."

ETTA BUTLER
"The only American Mimic."
So say the leading critics.

WINTON and McGINTY

Every inch of standing room was taken up. In fact, in J. W. Winton, the Ventriloquist, the management presents one of the most attractive entertainments which has ever appeared at this theatre. His vocal antics are as mysterious as they are amusing, he is a whole show in himself, etc.—*Nashville American*, Nov. 30.

Grand Theatre, Nashville. Specially Engaged.



NEWELL and NIBLO

Presenting their own original musical novelty.

THE ELECTRIC ROSES.

ARTHUR J. LAMB

Author of some of the season's greatest successes in Songs and Sketches.

520 Chicago Opera House Bldg., Chicago.

George Fuller Golden

BIG CHIEF RAT

OF THE WHITE RATS OF AMERICA.

MR. AND MRS. JIMMIE BARRY

Burke and Chase Vaudeville Co.

AS PER ROUTE.

MR. AND MRS. HARRY

THORNE
Formerly WILLET AND THORNE.

HAPPY NEW YEAR TO ALL!

Our season thus far has been most successful and prosperous. We have no cause for complaint, and are happy in the knowledge that our time is booked almost solid to the end of the season.

This week spending the New Year at home, 1522 Glenwood Ave., Phila., Pa.

"JESS" DANDY

"JESS" Dandy is the best in his class seen on this stage for many and many a day. *Producing Chronicle*, Despatch.

"JESS" Dandy made the hit of the evening. His original songs were demanded again and again. *Evening Daily News*.

Booked Solid Until July, 1901!

Permanent address, Tremont, N. Y.

PLAY-HOUSES.

DAN AND DOLLY MANN

Presenting the only real rural act in Vaudeville with Special Scenery.

Showing a New Hampshire village by day and night. Beautiful moonlight effects on Mt. Washington. Introducing two of the quaintest characters on the stage, "Uncle Hank and Mandy," in a simple little story of country life, entitled *Mandy Hawkins*. Singing, Dancing, Humor and Pathos! A beautiful act.

Address all Agents, or **DANNY MANN**,
226 E. 21st St., N. Y. City.
(or White Rats of America.)

MR. AND MRS. ARTHUR SIDMAN

ARTIE HALL
The Original "Georgia Coon Shouter."

"YORK STATE FOLKS."

"Course I may be sort o' biased,
But I alius have contended,
That the middle part o' York State
'S where the Lord at first intended
Plantin' Eden."

—Charles Newton Hood.

SPRING OF 1901 BIG PRODUCTION.

To Miss Belle Williams:

Would like to call your attention to the fact that I am using some new business in my act. If you get a chance come and see me do it. It may be of use to you.

Very cordially,

ARTIE HALL.

The Original "Georgia Coon Shouter."

JOS. HART AND DE MAR

Keith's, N. Y., this week.

CARRIE

VIOLET DALE

"A young artiste who won immediate recognition, deservedly, too, was Miss Violet Dale, who sang and danced most delightfully. Miss Dale wore a gown of novel design and attractiveness and looked charming."—*Philadelphia Inquirer*, Dec. 11.

"The peerless mimic, Violet Dale, now at Keith's gave several successful imitations of prominent actors and actresses. Her best imitation was that of Andrew Mack."—*Inquirer*, Dec. 11.

FRED NIBLO

*"The American Humorist,"*Sincerely wishes all friends A Happy New Year.
THIS MEANS YOU.

George W. Monroe

Proctor's 23rd Street, Dec. 11; Proctor's 125th Street, Jan. 11; Novelty, Brooklyn, Jan. 28; Proctor's Palace, Feb. 11; Orpheum, Brooklyn, March 1; **AND THE REST OF 'EM**.

Address R. GRAU, St. James Building, N. Y.

HARRY WALTERS

FEATURED WITH TERRY McCOWEN IN THE GOWERY AFTER DARK.

The *Chicago American* says: "Mr. Walters' picture of the familiar Bowery Hebrew is artistic and one of the few that does not offend and become tiresome."

Next week Academy, Chicago.

Engaged for Balance of Season.

STINE AND EVANS
GREAT LAFAYETTE SHOW.

The strength of the company, however, lies in the two clever sketch teams—Williams and Tucker and Stine and Evans. They give, in a clever manner, sketches which hold the audiences throughout, which are presented with unusual ability. The Stine-Evans sketch is farce carried to the point of burlesque, and appeals to the risibilities of the audience from start to finish. There is no low moment for them, and the two members of the team divide honors equally.

—*Times-Star*, Cincinnati, Dec. 11.

Charles Horwitz

FOR HORWITZ & BROWERS.

Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following are his: "Mr. Horwitz's joke," "Mrs. Murphy's Second Husband," "for George Emmett and Co." "A Matrimonial Substitute," "for Mr. and Mrs. Gene Hughes; "A Royal Visitor," "for Mr. and Mrs. Harry Edwards;" "The Financial Question," "for Beatrice Moreland;" "The Mystery of the Mortgage," "for Henry E. Dixey;" "Mrs. Valentine;" "For Hilda Thomas and many others." For terms on sketches, monologues, &c., address

CHARLES HORWITZ, 77 and 79 Clark St., Tel. 282-4111.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weeks.

17—FRANK, W. C.

VAUDEVILLE.

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ODELL WILLIAMS

In a Southern Sketch —

THE JUDGE

And in a Yankee Sketch

SI WHITTLEBOY

FROM DOWN EAST.

NOW BOOKING.

4 People.

5 People.

Address SAM. S. SHUBERT, Herald Square Theatre, New York.

WILL H. Murphy, of the team of Will H. Murphy and Minnie Allen, wishes it to be distinctly understood that the team billed as Murphy and Allen that appeared at the Glens Falls Music Hall week of Dec. 14 was not the one of which he is a member. They are booked in their present. The Ruffled Girl, until April 7, in the very best houses, and have not played any others since their entrance into vaudeville.

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Eva Mudge has entered the contest started by the Evening World to find a model for a weekly vehicle from Boston to Park Row on New Year's Eve. She will ride in and operate her new automobile. Miss Mudge was presented with a very handsome gift on Christmas Day by the Entertainment Committee of the New York Athletic Club, for her successful efforts at entertaining the members on various occasions during the past year.

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big, brilliant manager; Patrons of this popular house were given an excellent entertainment Dec. 24-29. **Southgate Hotel.**—was given an ovation. Next came Lillian Russell and W. H. Gerold in a Passing Fancy, which caused the audience a great deal of merriment. The manager of the bill contained excellent acts by Bonita, Pauline, Eddie Mitchell, and Cain, Francis Le Page, Merritt, and Rosella, Frank Urban, O'Rourke and Bennett, Eddie and George, George M. Martin, and the biography Large House, 31-5; Katherine Bloodgood, Clayton White, Marie Stuart and co., Digby Bell, Horace Goldin, Louis Gunning, the Tobins, Leo Berentz, Show City Quartette, biography, the Benton Co., Schell, and others, and West Westminster. **Grand Hotel.**—B. Butcher, manager; Fred Rider's Night Club presented a programme of merit to good houses. **Star Club.**—Van Astor, Newhouse's Quartette, Eddie and Fannie, Four Sil Vines, McCall and Carew, and Mitchell and Love made hits. Australian Burlesques 31-5.—Olympic Spitz and Nathanson, managers; Wine, Women and Song 24-29, presented Kline and Gottschalk, Three Racket Brothers, Gilbert and Goldie, Gott Trio, and Sheean and Kennedy. Business good. **Cracker Jack.**—Items: A handsome portrait of E. F. Clegg, his first hit, was placed in Keith's lobby. **Star.**—Alice has again shown her growing recognition of faithful service by giving the heads of departments of its local placehouse *Christmas* meetings in the shape of liberal increases in salaries.—Proprietor Butcher, of the Westminster, and Managers Spitz and Nathanson of the Olympic and Empire, also remembered their employees on Christmas Day.

BOWDISH C. RIPLEY.

JERSEY CITY, N. J.—Manager Dinkins put in a good house show at the Bon Ton Dec. 24-29 to excellent patronage. The bill offered gave the best of satisfaction, and included Sullivan and Faschinas, the Patti Trio, Blackwell, Bernerd and Dore, Casey and Leclair, Moore and Scott, Milton and Delle Norden, James Richmond, Glenroy, and the Frederick Quartette. **Empire.**—C. T. Jack co., T. Jack co., 7-12.—Items: Manager E. Jenkins left the Philadelphians 26 to prepare his Chophans for their advent here. Appearing at the Jersey City Club stage 29 were Charles J. Chest, C. H. Mohr, Annie Engel, Emanuel, Sato, Smetana, and De Veaux, and De Veaux.—At the Lincoln Club stage 21 were Clara Cole, Forbes and Quinn, Bernerd and Dore, Julian Rose, Mildred Gillmore, Loney Blackell, John Russell, and Jennings and Alto.—Manager Harry Morris of the Twentieth Century co., is back again for his tenth.—Way and Weston, an Irish troupe, were a great success at Casino and Lucifer in the Bon Ton 24-29. Every night of the Bon Ton was presented with a turkey 24 by the manager's arrangement.—The Christmas business was unprecedented. Milton and Dolly Nobles and James Richmond Glenroy scored hits at the Bon Ton.

WALTER C. SMITH.

ST. LOUIS, Mo.—The Columbia had a splendid bill week Dec. 24. Wright, Huntington and co. scored in a Stolen Kiss. Lotta Gladstone is the best character impersonator seen here. In a long time, Stanton and Modern presented their sketch. For Reform, and it was well received. Lizzie and Winnie Only are old favorites, and they never fail to entertain. Al and Mamie Anderson did good work. Week of Dec. 24-29: Marshall and Stetson, Clinton Hill; Herbert Elliott, Eddie and Eddie, and Sammie, Cloud and Kishaw, Marion, Cotton and Nick, Leon, Billie, and Jewel's Boys, Three Marcellous, William Lashow, Nellie Macague, Grissom, Masterson Brothers, and the kinodrome.—Harry Watson's American Burlesques did a big work's business at the New Standard, Fourteenth and Locust, and they gave about the "warmest" show of the season. Mildred Myers, Lassard Brothers, Spencer Brothers, Jeannette Dupee and Annette Yale, and George H. Diamond were the favorites. Week 30: Bells and Woods' on Broadway Burlesques undid them. Item: Oscar P. Sison and Estel Wallace were married here Dec. 24.

J. A. NORTON.

BUFFALO, N. Y.—The Court Street did a remarkable business Dec. 24-29. The Bon Ton Empire had the best of the attractions, and the entertainment was good. In the olio, Collins and Clegg, Sulman and Weber, Willard and Wheeler, McFarland and See, Berry and Haught, and Newell and Chevette. Watson's American Burlesques Dec. 31-5.—Shea's Garden was reopened Dec. 24 after having been enlarged and redecorated. J. F. Johnson and co. were at the head of an excellent bill Dec. 24-29. Others were Josephine Cassman and her "nicks," Macchini and Davis, Ryan and Richfield, Gwynne and Stevens, May Evans, Carroll Johnson, Abbott and Company, and the Nine O'Clock. The Girl with the Auburn Hair Dec. 24-29.—Wonderland did good business Dec. 24-29. The Girl with the Golden Hair was a feature. M. J. Needham, Stella Dauphin, May Dillon, and others were present.

A. C. JORDAN.

MILWAUKEE, Wis.—Marshall P. Wilder has had everything his own way at the Auditorium Music Hall week of Dec. 24, where he was the main attraction. The Russell Brothers, Albert Guille, Genaro and Polley, Montague and West, Schuyler Sisters, Miller and Edwin French all contributed their share to the successful entertainment. Next week Hopkins Trans-Atlantic co. will be the principal attraction, and this week Dec. 24-29: Bell's Fox. The bill is made up of Jim Van Stoen and Co., Abdurroozi, Gari, Pete Baker, Conklin and Hostetler, Manning and Davis, Morton and Elliott, and Mandie McIntyre.—Some Devonee's own co. has enjoyed good business at Korman's Monumental. Al Reeves' co. will be next week's attraction.

HAROLD BUTLEDGE.

TORONTO, CAN.—Shen's (M. Shen, manager) Henry Lee was the topliner Dec. 24. Business was very big, and Mr. Lee proved remarkably clever. Eddie Girard and Jessie Gardner did a very good comedy turn. Charles Coburn sang some ditties with much gusto. Charles E. Smith conducted a very fine piano recital in honor of his birthday, but his delivery was monotonous. The programme included the Skating Boxes, Clara Clark, Talbot and Davidson, The Smidell Sketch Club and the Melrose Brothers. J. F. Johnson 21—Royal (J. C. Coulson, manager): The Parktown Swells gave a good clean bill and drew big business Dec. 24. The performance was one of the best of the season, and is a credit to the manager of the house.

J. V. MCAREE.

SPRINGFIELD, Mass.—New Gilmore's (F. F. Proctor, manager) Week Dec. 24: Rose Coghlan, with Louis Mason and co. were the headliners presenting Between Mating and Night, the first of the week, and her mother, Adele, Adele Ashton, the latter half. Other features were: Dempsey, Mack and co., Mr. and Mrs. Neil Litchfield, the Three Navarros, Fox and "Foxie" Fronty Brothers, Rue and Broche, and the Kinodrome.—A continuous performance was given Christmas Day to tremendous houses.—Auditorium (Agnes Avery and Co., managers): The Victoria Burlesques opened the remodeled house Dec. 24, to good business. Gay Masquerades 27-29: Queen of the Orient 31-2.

CHARLES V. W.

Proctor's (F. F. Proctor, manager): An excellent bill drew big houses Dec. 23-29. On the programme were Kenneth Osterman, the Fox, and the Foxie. The Five Whitehorns, Sibley, Fox, Bennett and Young.—Item: W. H. Collier, efficient stage-manager of the Bijou, is again at his post after a short sickness, and is being welcomed by his numerous friends.

CHARLES V. W.

Proctor's (F. F. Proctor, manager): The new regime at the Grand commenced Christmas week, with signs of growing favor. Zeb and Zarrow, Hayman and Hayman, Tom Lewis and Sam J. Ryan, Kara, the jester, who amazed the audience, and Polka and Kollins were all excellent.—In Grand Olympia was at the Empire 24-29, and drew good houses. Nellie Weston made a hit. Miss New York, Jr., 31-4.

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CHARLES V. W.

THE FOREIGN STAGE.

LONDON.

The Terry Sisters' *The Eve of Christmas* has been announced.

(Special Correspondence of The Mirror.)

LONDON, Dec. 15.

A slight change has since I last mailed you to the effect that she intends to retire from the stage at the end of Irving's next Lyceum tour; the air is to-day again charged with trivial rumour. The latest is that Sir Henry may not, after all, return to the Lyceum for next year, but adopt other plans that will carry him right on to the time when he receives his long-looked-for share, a proceeding which he always left to undertake. I lay no stress upon this, but it is merely chronicle if it is my duty to inform readers. One thing I do know is that whether or no certain very picturesque and heavy scenery is necessary for Irving's next new production and is being prepared at the moment of writing. But if all goes well I shall see Irving personally in a few days' time and then, of course, you will receive from me the very latest news concerning all his movements. I am glad to have to deny the Ellen Terry rumor, which seems to have arisen owing to her having been in bad health, especially. I regret to say, as regards her eyes.

In the meantime I found last night everything well advanced for Lewis Waller and William Morrison's big production of *Henry the Fifth* at the Lyceum next Saturday. The rehearsals were very strong yesterday and were continued nearly up to the time for taking up the curtain on *The Three Musketeers*, which is to be withdrawn to-night in order that day and night rehearsals of *Henry the Fifth* may be given all the week. Waller talks also of presenting Coriolanus with himself in the name part in due course. After that he may go in for certain of the late Foote's favorite plays, such as *Ruy Blas*. The Duke's *Motto*, etc.

We have another big Shakespearean production next week—namely, *The Merry Wives of Windsor*—with which F. R. Benson will on Wednesday start another London season at the Comedy. Benson, who is subsidized by large numbers of titled and distinguished folk, has selected for himself the character of Dr. Caius, in which part he is a strong favorite in our chief provincial cities.

Shakespeare is presently to have another look at Her Majesty's, for Beerbohm Tree is pushing along his preparations for a big revival of *Twelfth Night*. I am looking forward to his Molto, the greatest representative of which in our time was Samuel Phelps. But then, Phelps was great in so many parts, such as Macbeth, Bottom, Richelieu, Sir Pertinax MacSycophant, Cassius, Parades, Falstaff, Iago, the two Falstaffs, Hotspur, and many other widely contrasted characters. For *Twelfth Night* Tree has, he tells me, already engaged Lionel Brough for Sir Toby, Norman Forbes (brother to Forbes Robertson) for Sir Andrew, and Courtice Pounds for the carolling Clown. He does not seem to have settled his Viola, but I expect that your Mand Jeffries will play it.

Some of our theatrical chroniclers have this week been declaring that *Twelfth Night* has not been seen on the West End stage since poor Augustin Daly did it at the theatre named after him, with Ada Rehan as Viola, George Clarke as Malvolio, and James Lewis as Sir Toby. This is not strictly accurate. Benson and company gave several performances of this noble play at the Lyceum last year, as I duly notified you.

Mr. Beerbohm, who, when asked if he is Beerbohm Tree's brother, always replies, "Sir, Mr. Beerbohm Tree is my brother," had his little play, *The Happy Hypocrite*, produced by Mrs. Patrick Campbell in front of Mr. and Mrs. Daventry, at the Royalty on Tuesday. Perhaps because the blond Tree's brune brother Max's little play is rather delicate and full of feeling, as well as fancy, instead of being like most of his writings and sayings, crammed with affected and insolent epigrams, many of our critics denounce it. Other some, however, give him credit, as I do. He has adapted the piece from his pretty little booklet of the same name. He has retained one bit of audacity, however, that is in naming his chief character Lord George Hell, a perfectly needless surname. A clever fellow is this cultured Oxford scholar Max, both as author and caricaturist, although sometimes his imputations do seem to have been born of the work of years, as somebody says in some play or other. *The Happy Hypocrite*, which has far more delicacy than Mr. and Mrs. Daventry, was well acted, especially by Winifred Fraser, Italia Conti, George Arliss, and your Frank Hills, always a strong actor.

By the way, Mrs. Pat. Campbell was this week sued by Actor Granville Barker for wrongful dismissal at a fortnight's notice, when he reckoned he was engaged for the run of the piece—meaning *Magnifico*. Mrs. Pat., who came into court in lovely black velvet trimmed with ermine, was ordered to pay £30.

Barring a very sensational and very conventional melodrama called *A Day of Reckoning*, brought to the Surrey, in Blackfriars Road, this week, the other late productions have been about the same length as Max's miniature play. These were *A Man With a Past*, which the author, Charles Brookfield, described as "a kind of a monologue;" a new dialogue written by R. C. Carton and entitled *The Ninth Waltz*, and a comedy written by Malcolm Watson, who writes the *Daily Telegraph's* "Drama of the Day" column, and entitled, somewhat strangely, *Church and Stage*. The last-named playlet was produced by Arthur Bourchier in front of Captain Marshall's comedy, *The Noble Lord*, at the Criterion on Thursday, and proved to be a neatly written piece showing how a certain young man who has married a Scotch minister's daughter has kept from her the fact that he is, under another name, "a great theatrical star, who has taken the world by storm." A storm of another sort presently arises through his mysterious absences from home day and night. Whereupon he is forced to make full confession. The Scotch parson, very bitter toward the stage because a son of his ran away and became an actor, relents when he finds that that son, as well as his son-in-law, are earning vast salaries by acting.

The Ninth Waltz is the usual little love dialogue, and, written with Carton's well-known neatness, was played by Arthur Bourchier and his wife, Violet Vanbrugh, at a Garrick matinee on Tuesday in aid of the Sailors' Home at Chatham. So was *A Man With a Past* a smart little thing. The two characters in this monologue were carefully represented by Charles Hawtrey and E. W. Turner, who is C. H. H.'s understudy in *A Message from Mars*. Speaking of *A Message from Mars*, the Rev. H. R. Haweis is going to preach thereon to-morrow (Sunday).

The only other production of the week was a dramatic sketch prepared by Song Writer J. P. Harrington and Song Composer George Le Brun, and entitled *The Collier*. Its chief episode was a mine explosion wherein the hero, a supposed "coward," performed marvels of rescuing and self-sacrifice. The name part was enacted by that favorite fine figure of a man, George Leyton, a British citizen born in America, and the heroine was represented with much promise by Rose Lemoine, recently from your side.

I have to inform you that many of the best American stars turned up at the Palace Theatre eighth anniversary on Tuesday, including the more than ever lovely Mrs. Brown Potter, who starts a regular engagement there on Christmas. Several American stars also shone brightly at the National Sporting Club's big annual *Referee* children's dinner concert this week, including Kid McCoy, whose betrothal to Marguerite Cornille is just announced. Chris Bruno and Mabel Russell have just been booked by Agent C. B. Cochran for the Moss and Thornton tour, and after that for the vaudeville halls. I regret to have to add that the benefit on Monday to the veteran and still excellent comic singer and composer, Arthur Lloyd, drew very little cash considering its deserving object, and that George Beauchamp, the comic singer, is lying at the point of death at

the well-known professional hotel, the Bee, Liverpool.

The *Casino Girl* finishes at the Shaftesbury next Saturday. According to latest advices it will be succeeded by *The Belle of Bohemia*. Actor Robert Loraine, husband to your handsome Miss O'Hara, has returned safe and sound from the front.

One of the more or less "informed" press agents, now becoming so common in London, has sent around a communiqué stating that Tom Davis, after his recent pilgrimages to New York, Boston, Philadelphia, New Haven, and Buffalo, "has come to the conclusion that not one of the pieces at present playing in those places would be accepted by the London public." If T. D. did say this (which I doubt) it was a question of sour grapes. Eh? The same scribe goes on to announce Davis' engagement of certain American favorites such as *Madge Lessing*, Helen Bertman, and Phyllis Rankin, so I suppose he thought that these would "be accepted by the London public." And, of course, they will. Phyllis appears at the Lyric next Thursday.

This has been a week of newspaper boxes. One of the biggest was an article which got into the *Daily Mail* on Thursday setting forth that the Rev. Dr. Parker, who is going to edit that other halfpenny, the *Sun*, for one week only, had written to Manager George Edwards to ask him to come and write the *Sun's* theatrical notices for that week because he (the Doctor) had heard that George was the best, most conscientious and most godly manager in London. Edwards was promptly interviewed and, of course, declared that he knew nothing of such a letter, and that if he had had it he couldn't go about criticising other people's productions, even if any paper would let him. The doctor at hour or two later denied the soft impeachment, both in a sermon at the City Temple and in a letter to the *Sun*. In fact, he denounced the statement as "a hoax, a lie or worse!" There is talk of proceeding against the writer for forging the reverend's name—when they catch him.

We shall be pretty busy play sampling next week, for in addition to the two Shakespearean productions hereinbefore mentioned there will be a revised version of *Alice in Wonderland*, with Seymour Hicks and Ellaline Terriss, at the Vaudeville on Wednesday afternoon; a new ballet at the Alhambra on the same evening; two fairy plays, *Shockheaded Peter* and *The Man Who Stole the Castle*, at the Garrick on Thursday afternoon; *The Ring Mistress*, a new farce-comedy by Robert Gauthier, at the Lyric on the same afternoon, and two suburban pantomimes on Saturday night. Of course, the following week being Yuletide, we shall be smothered in play sampling work. *GAWAIN.*

MEXICO.

Prospects for Americans—Story of Don Juan Tenorio—Anecdotes of Concha Mendez.

(Special Correspondence of The Mirror.)

MEXICO, Dec. 16, 1900.

I have recently received communications from James Neill and from Lewis Morrison as regards visiting the city and the republic with their companies. If satisfactory arrangements may be made, I hope to be enabled to chronicle to you the successes of both of these well-known attractions, which will be the first American companies to visit the republic of Mexico. It seems to me that one or two American attractions each season should pay here, providing their productions are good, for the public here will patronize only that which is good. A first-class vaudeville company appealing to all classes also would make money here. The expense to reach the city is slight, for from El Paso down the regular fare is only about \$15. This trip should be taken when the regular season in the States comes to an end, for the Summer here is the most delightful time of the year. The return trip is taken by way of steamer, from Vera Cruz to New York city.

A few words about a great, somewhat old-fashioned drama in Spanish, *Don Juan Tenorio*, written by Jose Zorilla. In every town and village of Spain and her former colonies the traditional legend of *Don Juan Tenorio*, as dramatized by the Spanish poet, Don Jose Zorilla, is put on the stage at a certain time of the year. The sentimentality and rodomontade of this piece seem to have an irresistible fascination for Spanish taste. It is impossible to understand the Spanish character without having read or heard this extraordinary play. It has been said that there is no youth of Spanish descent who would not willingly be a *Don Juan* and no Spanish maiden who would not be a *Don Ines*. It is sincerely to be hoped that this is not the case, for the exploits of *Juan* are such as, in a more prosaic age and country, would inevitably have qualified him for the gallows. The scene opens at a Seville tavern during the carnival of 1545. *Don Juan Tenorio* and *Don Luis Mexia* exchanged a wager a year ago that the one would outdo the other in profligacy, and they have agreed to meet that afternoon at this tavern to settle the bet. Seated at the same table, surrounded by their bravoes, they recount their record of dissoluteness during the last year. *Don Juan* wins, for he has killed 32 men, 9 more than *Don Luis*, and the women he has seduced total 72 against 56 for *Don Luis*.

Don Diego, the father of *Don Juan*, and Don Gonzalo, the father of *Don Ines*, a young lady whom *Don Juan* genuinely loves, have been present at this scene, masked and muffled up in their Spanish cloaks. Don Gonzalo now unmasks and announces to *Don Juan* that he can never have his daughter. Don Diego, not unmasking, bitterly reproaches his son without disclosing his identity, and *Don Juan*, in a moment of irritation, tears the mask from the face of the speaker and recognizes his father. He is at first abashed, then shrugs his shoulders, and, as his size retires, breaks into a cynical laugh.

It would take too long to relate how *Don Juan* cheats *Mejia* of his lady love, how he scales a convent wall and carries off *Don Ines*, how he kills both Don Gonzalo and *Don Luis*, and how *Don Ines* herself dies of grief. The first act of the second half of the drama, for it is of phenomenal length, shows *Don Juan* in the cemetery, dressed like Hamlet, where are the sepulchres of Don Diego Tenorio, of Don Gonzalo, of *Don Ines* and of *Don Luis Mejia*. This graveyard scene is famous. The long vista of moonlit sepulchres, the willows and all the emblems of death, the procession of penitents in San Benito, in the background, all carrying torches and intoning doleful chants, form a weird and melancholy picture. The cemetery scene usually terminates with a ballet, the sepulchres flying open and disclosing a number of dances dressed in pink gauze, who advance to the front of the stage and perform the most graceful and complicated pirouettes. *Don Juan* ultimately perishes by the sword, and (a somewhat dubious moral) ascends to join *Ines* in Heaven, where the celestial court is entertained with another ballet, and the drama ends.

I am told it has never been translated, as the Spanish claim that translation would destroy many of its literary beauties. The drama is now a little out of vogue. It is not attended now by the *teatro mode*. But in the days of Maximilian things were otherwise. The emperor, anything but a *Don Juan* himself, was a great admirer of the drama, and at his invitation the author, Zorilla, superintended some private productions of *Don Juan* at the castle of Chapultepec. He never tired of hearing it. The part of *Don Ines*, in these private theatricals, used to be taken by Concha Mendez, who was then at the zenith of her fame. After the fall of the empire Miss Mendez appeared one night at the National Theatre to sing her favorite *Abanera*, "La Paloma." After she had sung it through and had been greeted with storms of applause, the audience called on her to sing "La Paloma Liberal," a parody of the real "Paloma," and containing some ill-natured allusions to the unfortunate empress. Miss Mendez hesitated, but as the demands of the audience became more insistent, she came forward amid a dead silence, positively declaring that she would never be a party to ridicule misfortune, or turn against

those by whom she had been benefited. The audience accepted the situation and heartily applauded her, to its every credit.

GUIDO MARBERG.

HAVANA.

Campaña Infantil Closes—At Other Theatres.

—The Circus Prospect.

(Special Correspondence of The Mirror.)

HAVANA, Dec. 18.

The large number of excursion parties in the city the past two weeks have greatly increased the attendance at many of the theatres, and the circuses also came in for its share of patronage. Thursday and Saturday last benefits were had at the Payret for Remedios Rodriguez and Aquiles Jimenez, the principal members of the Campaña Infantil. Sunday night's was the last performance of the company's successful engagement. After playing Matanzas and Cardenas the company will leave for Mexico.

The Teatro, which has been dark for several weeks, will be reopened to-night by the Campaña Dramatica Romerona. Fedora is announced as the opening bill, with a large advance sale.

The Albion continues to do a large business. Soñita Pastor's benefit on Monday brought out a large number of her admirers. El Chiquillo and La Marquesa are the recent productions. Julia Polo y Vilate, of this city, will make her debut as a prima donna Wednesday. During the coming week several new plays will be presented at the Albion.

Thursday night Un Vijo de Beereo was given its initial presentation at the Alhambra. It is a burlesque on Secretary Root's trip around the island: book by Estilo Diaz and music by Señor Mauro. It scored a decided success.

A benefit was given to G. Robredo, author, actor and painter, at the Lara Friday night, when *El Primo Don*, a play by Señor Robredo, with music by Señor Aukenman, was seen for the first time. Pretty music and comical situations prevail, and the play was presented in a satisfactory manner, all the members appearing to good advantage.

There has been no change in the bill at the Cuba, but several new people are expected to arrive shortly.

Gusabene Park was reopened last Wednesday night and is doing a good business.

Publillones' Circus continues to do a large business. New artists are Cadieux, wire walker; Levitt, acrobat, and Kerslake and his trained hogs.

The Page Dramatic Club goes to Matanzas the latter part of this month to play at a benefit. J. ELLIS NORRIS.

BROOKLYN AMUSEMENTS.

SATURDAY, Dec. 29.

Varied, tried and approved amusement features marked the final week of the year.

Peter F. Dailey, not seen locally as a star since the days of the Hotel Clerk at the old Park, brought Dodge and Company to the Columbia, where Christie MacDonald more than shared honors with Mr. Dailey. The August Family of dish jugglers, plucked from the wrecks of the wretched Star and Carter, gave additional interest to the performance. James T. Powers and the melodious Sam Toy open the new century on this stage.

At Hyde and Behan's the announced principal feature, Pauline Hall, was unavoidably absent, owing to the illness of her child, the void being agreeably filled by chic Little Gilson. The usual interesting chat of Press Eldridge, punctuated with clever song parades, got its customary big reception. Fay and Clark entered "The Singing of Youth, Love and Clay" on a presented program of the famous George W. Morgan, contributed reminiscences of Auld Lang Syne and Mrs. B. O'Shaughnessy, and the six Eds gave a rattling ariette turn, the bill being completed by John E. Camp, Sam Weston and his two daughters, and Harry Seebeck, the lively bag piper.

The Amphion had a sterling exhibit in Sag Harbor and James A. Herne, to be replaced by Dodge and Company.

Robert Fulgur's Trans-Oceanics occupied the Nostalgia, notable contributions to the bill being a striking gyroscopic act by the seven Allisons, Barnes and Sisson in When Greek Meets Greek, Barnes in ventriloquial humor, the Hoopers in hoop rolling and juggling, Euaman and Adelle in Lempenzel, Jessie Monroe in a serio-comic dancing turn, Bill H. Fox in the familiar Paddywhistle piano concert, and Clayton, Jenkins and Jasper.

Anna Held in *Papa's Wife* was the card at the Montauk, where next Mandie Adams will appear direct from her seventy-second enactment of *L'Aiglon* at the Victoria.

Percy Williams' Music Hall had a strong olio with McIntyre and Heath as the Georgia Minstrels, Sidney Grant and Miss Norton, Joe Flynn, Mrs. and Mr. Samuel Durrow, Annie Doug-Hall, Crolius and St. Alva, Marion Winchester, the Robinson Sisters, Emerson Trio, and Professor D'Alma's trained dogs and monkeys.

Andrew Mack in the Ebel has tested the capacity of the theatre for every performance, after Monday night nothing being obtainable at the box-office but standing room long prior to the opening of the doors. Manager Bennett Wilson next offers Ward and Yokes in *The Floor Walkers*.

The Bijou had Kelly and Mason in *Wall Street*, which was well done by Eddie Woodman, Fred Addison, Norman Campbell, Mandie Sheridan, and Harry Thomas. Manager Baker is emphatic in asserting that the limit of price will be 25 cents in the afternoon and 30 at night, with nothing quoted in a roundabout way at a higher figure, a method that is occasionally found prevailing in houses where the alleged tariff is 10-20-30. For New Year's week The Long Paradise is the announcement.

The round of the "sing" houses found the Knickerbocker at the Star, Fred Irwin's Majesties in the Empire, and The Jolly Green Widows over at the Union.

The Grand Opera House responded to merit provoked by Ward and Yokes, who in *The Floor Walkers*, gave dull care some hard falls.

Manager Lewis Parker is assured of a banner week's receipts for the beginning of 1901, as Andrew Mack and the Rebel constitute the fortunes.

Yours from the *Star*, with neither Cope Pavon nor Erta Pavon, the one over the hill at Princeton's theatre, where The Sophie is undefined.

Manager D. W. Robertson is certain of two large audiences at the Academy of Music on the afternoon and evening of Tuesday, Jan. 2, when Sons and his band open a four-months' tour, lasting until their departure for Europe early in May.

The principal event of the coming week, and one which gives indication of causing a lasting impression on the local theatrical, will be the Infante, on Dec. 31. The site of this edifice is a large plot at the southwest corner of Fulton Street and Ashland Place, with a considerable projection on Flatbush Avenue. The building that formerly stood there was demolished in June, 1899. After building operations had begun suddenly work stopped, the place was fenced in, and nothing more was done until early last Spring. Work was then resumed until the Orpheum became a certainty. Originally projected as a music hall, whispers have gone forth as to a change in the plan, and it is now believed that the new theatre will be the undisputed rank of the foremost house in the borough. In point of elegance, the Orpheum is as much in advance of the Montauk as that house was when opened five years ago in advance either of the Columbia or Park. The first floor has 558 stalls, the first the \$50 chairs and the second balcony about 400. In addition to the large capacity for the proscenium boxes, there is a mezzanine floor between the main floor

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